

THE TALKING MACHINE REVIEW

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TRADE
Thomas A. Edison
MARK

THE INVENTOR OF THE PHONOGRAPH AND THE GOLD MOULD PROCESS.



Thomas Chalmers
Baritone

One of the greatest American operatic baritones. A member of the Metropolitan Opera Company.

The Recording Career of

THOMAS CHALMERS - I. RAYMOND WILE

I remember him as a tall, handsome, individual with a superb speaking voice and an acting sense that was exceptional. He must have been a rare figure on the operatic stage - a singer who could act! Thomas Hardie Chalmers was born in New York City on 20th. October, 1884 and lived most of his life in its 86th. Street area. While working in the real estate business he began to study singing with a cousin, Bill Holt and another New York teacher Arthur Phillips. His first professional experience was in church work at the Church of the Ascension on Fifth Avenue and also with a local male quartet. It was about this time that his Columbia record(s) was made. The Zonophones were made at the same time or a little later. Mr. Chalmers once said that whenever he needed a little money he would record for Zonophone.

Mr. Chalmers showed sufficient promise that he left New York in the autumn of 1909 to study in Italy. While there he lived at the same address as Edward Johnson and the two became firm friends- so much so that he was asked to become Godfather for Johnson's daughter. He had an excellent instructor in Vincenzo Lombardi, the teacher of Fernando de Lucia and Riccardo Martin. By the end of his first Italian sojourn (1909 - 1911) Mr. Chalmers had several achievements - he had met his wife to be, Vilma Fiorelli, and had debuted as Marcello in 'La Boheme' at Fossamborne on 30th. April, 1911. While in Milan he was engaged by Henry Savage to sing the part of Jack Rance in 'The Girl of the Golden West'. Mr. Chalmers sang with the Savage Company during the 1911-12 season. Although he had made a few Edison cylinders in 1908, his long association with the Edison Company really began in late 1911. The earlier records, while interesting historically, show a relatively untrained tight voice; the later showing a beautiful instrument.

Mr. Chalmers sang successively with the Aborn Company, the Century Opera Company and with the Boston Pavlova Opera Company. Finally on 17th. November, 1917, he debuted at the Metropolitan Opera. The role was Valentine in 'Faust'. He remained with the Metropolitan until 1922 when the delayed effects of a tonsil operation forced his retirement. The operation had been a success but it affected his ability to stay on pitch. After a year on the concert stage his career was finished - he could no longer sing for a living and his Edison contract was not renewed.

For a man with a family this was a terrible dilemma. But Mr. Chalmers faced it squarely and began a new career - that of an actor. From 1924 his list of stage credits assumed imposing proportions. His narration will be remembered by those who have seen the Paul Lorenz films "The Plow that broke the Plains" and "The River". He also did extensive radio work and was Sam Young on "Pepper Young's Family", a part he portrayed for eighteen years.

Among his later portrayals those of Uncle Ben in "Death of a Salesman" and Joel Lynch in "All the way home" are unforgettable.

I had the good fortune to interview Mr. Chalmers several months before his death. He was still an imposing figure but age had dimmed his memory and he constantly turned to his wife for help. It was unfortunate that I had not met him earlier.

Some of Mr. Chalmers' Principal Roles were - Pagliacci = Tonio (first American Tonio at the Met); Boheme= Marcello; Madama Butterfly= Sharples; Forza del Destino= Melitone;

Faust - Valentine; Manon - Lescaut; Traviata - Germont; Fanciulla del West - two baritone roles, one as Jack Rance. He also sang in Aida, Segret de Suzanne and Cavalleria Rusticana.

THE RECORDINGS OF THOMAS CHALMERS

Columbia Graphophone Company.

Recorded in New York sometime between 22nd. December, 1909 and 8th. January, 1909.
Matrix 30203 - 1 O Holy Night (Adam - Warren). Thomas Chalmers accompanied by the Choir from the Church of the Ascension, New York City.

This 12-inch was coupled with matrix 30288 on A5135 of the Metropolitan Trio - Silent Night. (Also issued in England).

EDISON RECORDINGS.

"Fine baritone, small tremolo. A star singer for us." Undated comment from the Edison Voice Trials file.

Cylinder Recording Dates. We have not located any reports on cylinder recording sessions and have reconstructed these listings as best we could. The cash books of the Edison New York Studios are helpful and will indicate payment for a title. If a title was issued soon afterwards we have assumed that it was the one paid for. This method could lead to errors but it is the only one open to us.

Two-minute wax cylinders.

- 9th. June, 1908. 9982 Tannhauser - Evening Star. Announced Sept. 1908 for issue Nov. 1908.
(The cash book indicates payment for Chalmers' Orchestral Acc.)
24th. July, 1908. 10065 I'll sing thee songs of Araby (Clay) Announced Dec. 1908 for issue Feb. 1909. (Mr. Chalmers paid \$30.)
23rd. Nov. 1908. 10091 Castles in the air (Lincke) Announced Jan. 1909 for issue March, 1909.
(Paid \$30 for this)

(Note: At the time of issue of 9982 the "Edison Phonograph Monthly" had this to say about Mr. Chalmers (Sept. 1908) "Our record presents the song in English by Thomas Chalmers, a new Edison artist, who is gifted with a rich, vibrant baritone voice...")

Four-minute wax cylinders.

- 30th. Jan. 1909 127 Faust - Even bravest hearts. Announced March 1909 for May 1909 issue.
(Paid \$40 for this)
25th. May 1909 281 My love, my paradise (Ball) Announced Aug. 1909 for October 1909 issue.
(Paid \$40 for this)
10th. Sept. 1909 340 From time to time (Stanford) Announced Nov. 1909 for Jan. 1910 issue.
(Paid \$40 for this)
11th. Sept. 1909 357 Pagliacci - Prologue (English) Announced Dec. 1909 for Feb. 1910 issue.
(Paid \$40 for this)

After returning from Europe Mr. Chalmers began making Discs on 29th. Sept. 1911 and did not resume cylinder recording until 6th. March, 1912. Because the Company was obviously preparing masters for the launching of the celluloid Blue Amberol cylinders in October and November, 1912, it is impossible to assign exact dates. The situation is clouded by the fact that the cash book entry is unclear as to whether Donald Chalmers (bass, and no relation) or Thomas Chalmers is involved. Fortunately they were paid at different rates and I believe that I have been able to differentiate between the two.

The dates are as follows - 6th. Macrh 1912; 22nd. March, 1912; 26th. March, 1912; 2nd. April, 1912
6th. April, 1912 (duet with Rappold); 23rd. April, 1912. Mr. Chalmers was paid \$75 a session
Marie Rappold was paid \$100 for her part in the duet.

28019 My Dreams. Announced April, 1912 for June, 1912 issue.
6th April, 1912. 28024 Tales of Hoffmann - Barcarole (duet with Marie Rappold)
Announced June, 1912 for August, 1912 issue.
28028 a)Contentment, b) Red, red, rose Announced July, 1912 for Sept, 1912.

Four-minute celluloid, Blue Amberol cylinders.

- 28101 same as 28024? Announced December, 1912 for January, 1913 issue.

28104 One sweetly, solemn thought (Ambrose) Announced Oct. 1912 for Nov. 1912.

28144 same as 28019? Announced February, 1913.

28155 Martha - Lost, proscribed (duet with Charles Hackett). Announced
March, 1913.

28164 Kathleen Mavourneen (Crouch) Announced April-May, 1913.

28174 same as 357? Announced September, 1913

2068 When dreams come true - New Musical Comedy (S. Hein & Roy Webb).
Announced Oct. 1913 for December, 1913.

28186 Bohemian Girl - Heart bowed down. Announced Nov. 1913 for February 1913 iss.

28188 Maritana - In happy moments (Wallace). Announced Jan. 1914 for Marc. 1914

28196 Tannhauser - Evening star. Announced June, 1914 for August 1914 issue.

For the remaining cylinder issues see the appropriate disc masters and the tables at the end of the discography.

THE EDISON DISC RECORDINGS OF THOMAS CHALMERS, baritone.

29.Sept.11.	813	S1,S2	Tannhauser - Evening Star Issued in various preliminary couplings on 80015, 80025, 80 80030 and 82001 between December, 1912 and 21.July, 1913. Appeared briefly on 82031 21.July, 1913 to ? Remade on 2328 recorded 13th. June, 1913. Paid \$75.
19.Oct. 11	832	S1,S2	Bohemian Girl - The heart bowed down. Passed, and matched on 80029 issued 27th.Dec. 1912 to 21st. July, 1913. Paid \$75. (Note in Disc Notebook No.1 (12.02.01) - "832 - 1 Heart bowed down - Accepted - good singing - good accompt.. Record is too scratchy. Will make another transfer or will make up the other master - Accept") Remade on 2447 10th. Sept. 1913.
21.Mar. 12	964		Carry me back to old Virginny. EXPERIMENT Paid \$50 (with Hooley, Spencer & Anthony)
28.Mar. 12	981,	S1,S2	Carry me back to old Virginny (with Spencer, Anthony & Hooley) Issued on 80055. 13th. June or July, 1913 to 1st. Aug.1914 Remade on 2793, 3rd. Feb. 1914. Paid \$75
8th. Apr.12	983	S1,S2	Larboard Watch (duet with Charles Hackett) rejected by Edison. Paid \$75
15th.Apr.12	995	S1,S2	The rainy day (duet with Charles Hackett) rejected. Paid \$75

950

- 15 or 16th Apr. 12. 996 S1,S2 Ever of thee (duet with Elizabeth Spencer). Paid \$75
 Matched on 80010 Dec. 1912 to 1914
 remade on 2425, 25th. August, 1913
- 15th Apr. 1912 997 S1,S2,S3. Maritana - In happy moment Rejected but issued.
 Issued in various preliminary couplings between 19th. Dec. 12 and 21st. July. 13 as follows 50003, 50004, 50020, 50026 (mismatch - same as 50020), 50031, 80018.
 Remade on 2432 July or August, 1913. (Note in disc Notebook No. 2 (120417.2) "997-S2 In happy moment Accepted. But tell Chambers to articulate a little better as some can't distinguish but few of the words.")
9. Sep. 12 1250 S1,S2 Sample On the road to Mandalay (with chorus) Passed and issued on preliminary couplings 50027 and 80003 between Dec. 1912 and 21st. July, 1913. Rematched on 50067 between 21st. July, 1913 and 6th. Dec. 1916. Paid \$100
18. Sept. 12 1266 S1,S2 Sample My old Kentucky Home (with chorus of Spencer & Anthony) Issued on preliminary couplings 50025 and 82002 between 26th. Nov. 1912 and 21st. July, 1913. Rematched on 82020 and listed Feb. 1913 to 1914.
- Sept. 1912 1277 S1,S2 . Remade on 2951 April, 1914, 4758 on 1st. June, 1916 Paid \$100
 Nearer my God to Thee (with chorus of Spencer & Anthony) Passed and issued on preliminary coupling 50002 between 21st. Nov. 12 to 21st. July, 1913. Rematched on 80074, 21st. July to 1916
 Remade on 3894, 21st. June, 1915.
- 19th. Sept. 12 1285 S1,S2 Forgotten (with occasional assistance of Elizabeth Spencer) Passed and issued on preliminary couplings 50036, 80027 and 82010 cut out by 21st. July, 1913. Recoupled 50069 listed 21st. July, 1913 to 25th. Jan. 1924.
- Dubbed onto cylinder matrix 12541 and issued as 2659. Paid \$100
- 20th. Sept. 12 1287 S1,S2 Sample Kathleen Mavourneen (Crouch) (With chorus of Spencer and Anthony) Passed and issued on preliminary coupling 80032 listed early 1913 to 21st. July, 1913. Rematched on 80064 1st. August, 1913 to 1915? Remade on 4090 Sept. 1913. Paid \$100
- 2nd. Oct. 12 1293 S1,S2 Sample Oh that we two were Maying (Duet with Elizabeth Spencer). Made over on 2013 Nov. 1912 and 3269 3rd. Sept., 1914. Paid \$100
- 17th. Oct. 12 1301 S1,S2 Sample Because you're you - from The Red Mill (Victor Herbert) (duet with
- Passed and issued on preliminary couplings 80029 and 82014 between 8th. Jan. 13 and 21st. July, 13. Recoupled on 82041 between 21st. July, 13 and 23rd. Jan. 19.
- 17th. Oct. 12 1304 S1,S2 Sample In the sweet bye and bye (with chorus). Passed and issued on 80047 between May, 13 and 1915. Remade on 3911 June or July, 15.
- 7th. Nov. 12 2003 S1,S2 Sample Beauty's eyes (Tosti). Passed and issued on preliminary coupling 50038 before May 1913 to 21st. July, 13. Rematched on 50057 listed 21st. July, 1913 to 12th. June, 1916
- 8th. Nov. 1912 2005 S1,S2 Sample Flee as a bird (with chorus of Anthony and Kirwin) Issued on 80047 listed May, 13 to 1915. Remade on 4091 3rd Sep. 15 Paid \$100

- 8th.Nov.12 2006 S1,S2 Silent Night (with Elizabeth Spencer & Royal Fish) Paid \$100
 Sample Passed and issued on preliminary coupling 82026? listed May, 1913 -
 21st.July,13. Recoupled on 82040, listed 21st.July,13 to 1915.
 Remade on 3902 23rd.June,1915
- 12th.Nov.12.2010 S1,S2 Ballo in Maschera - It is thou Paid \$100
 Sample Hold. Eventually issued on 82270, listed 14th.July,22 to 31st.Oct.
 31st. October, 1929. Dubbed on to cylinder 4788.
- 15th.Nov.12.2013 S1,S2 Oh that we two were Maying (duet with Elizabeth Spencer) Paid \$50
 Sample Issued on 82510, listed with this master 21st.July.13 to 1915.
 A remake of 1293. Again remade on 3269, 3rd.Sept.1914
- 19th.Nov.12.2017 S1,S2 Ballo in Maschera - On the life. Paid \$100
 Rejected, changed to hold.
- 19th.Nov.12.2018 S1,S2 Trovatore - Il Balen (in Italian) Rejected Paid \$100
- 21st.Nov.12.2022 S1,S2 Goodnight, farewell (with chorus of Spencer & Fish) Paid \$60
 Sample Hold
- 25th.Nov.12.2027 S1,S2 Gioconda - Daughter, in my faltering steps (with Agnes Kimball &
 Sample Elizabeth Spencer). Hold. There is a test pressing of Take C
 (?sample) on ED122 at the Edison National Historic Site.
- 29th.Nov.12.2034 S1,S2 Trovatore - Oh the joy he's saved (with Agnes Kimball) Paid \$75
 Issued on preliminary coupling 80043, May,13 to 21st.July,13.
 Rematched on 80067, 21st.July,13 to 6th.Dec.1917
- 2nd.Dec.12. 2036 S1,S2 Rigoletto - Quartette (with Kimball, Spencer and Anthony) Paid \$50
- 3rd.Dec.12. 2037 S1,S2,S3 Traviata - Now command me (duet with Agnes Kimball) Paid \$75
 Finally rejected. All molds scrapped.
- 5th.Dec.12. 2038 S1,S2,S3 Traviata - Thy home in Fair Pr ence Paid \$100
 Finally rejected. All molds scrapped.
 Remade on 3388, October 1914
- 6th.Dec.12. 2042 Lucia - Sextette (with Kimball, Spencer, Donald Chalmers,Anthony & ?) Paid \$50
- Dec. 1912 2057 a) A dream b) Last night EXPERIMENT
- 6th.Jun.13 2320 A,B,C, Ciribiribin (duet with Elizabeth Spencer)
 Hold, changed to rejected.
- 13.Jun.13 2328 A,B,C, Tannhauser - Evening Star (in English) Passed and issued on 82031,
 listed 21st.July,13 to 6th.Jan.19. Recoupled on 82272, listed
 20th.Sept.22 to 31st.Oct.1929. Dubbed on to cylinder 28196.
 A re-make of matrix 813 of 29th.Sep.1911.
- 25th.Aug.13.2435 A,B,C, Ever of thee I'm fondly dreaming (Holt) (duet with Elizabeth Spencer)
 Passed and issued on 80110, listed ? to 31st.Oct.1929. Dubbed
 on to cylinder 2675. A re-make of 996 of A15/16th.April,1912.
- 2432 A,B,C, Maritana - In happy moment. Passed and issued on 80114, listed
 20th.Sept.13 to 19th.May. 1926. Dubbed on to cylinder 18188.
 A re-make of 997 of 15th. April, 1912.
- 10th.Sep.13.2447 A,B,C, Bohemian Girl - The heart bowed down. Passed and issued on 80117,
 listed 15th. Oct.13 to 31st. Oct. 1929.
 A remake of 832 of 19th.Oct.11.
- 14th.Nov.13.2564 A,B,C. Tales of Hoffmann - Barcarole (with Elizabeth Spencer).
 Hold, changed to rejected. There is a test of C on ED181 at the
 Edison National Historic Site.

952

- 20.Nov.13 2581 A,B,C, One sweetly solemn thought (with chorus) Passed and issued on 80127, listed early 1913 to 31st.Oct.1929. Dubbed on to cylinder 28104.
(Note: The artist card lists this cylinder as a dubbing, but if so it replaced an earlier original matrix.)
- 17.Dec.13 2639 A,B,C, Nancy Leed (Adam)(with chorus). Passed and listed on 80155, July.14? to 31st. October, 1929.
- 19.Dec.12 2644 A,B,C, The bugler (Pinsuti). Passed and issued on 80148. Listed July,1914 to 19th. May, 1926.
9. Jan.14 2693 A,B,C, O Holy Night (Adam). Passed and issued on 82055.Listed 1st.Aug. 1914 to 31st. October, 1929.
- 22.Jan.14 2774 A,B,C, The Palms (Faure). Passed and issued on 82055. Listed 1st.Aug.1914 to 31st.October, 1929.
- 3.Feb.14 2793 A,B,C, Carry me back to old Virginny. Passed and reissued on 80055.Listed 1st. Aug. 1914 to 31st.Oct.1929. Dubbed on to cylinder matrix 13420, issue number 28256. A re-make of 981 of 28th.Mar.1912.
- 18 or 19.Feb.14 2826 A,B,C, Faust - Even bravest heart (In English). Passed and issued on 82060, listed 1st.Aug.1914 to 31st.October,1929.
- 24.Mar.14 2902 A,B In this solemn hour(duet with Reed Miller).Finally rejected.
All molds scrapped.
- 15.Mar.14 2907 A,B Lurline - Idle Spirit. Passed and issued on 82270.
Listed 14th.July,1914 to 31st. October, 1929.
- 26.Mar.14 2910 A,B,C, Why I love you (Hesselberg). Passed and finally issued on 82340.
Listed 19th.Mar.1925 to 31st.October, 1929
1. Apr.14 2923 A,B,C, Hamlet - O wine dispelling all sadness. Finally rejected. There is a test of Take B on ED233 at the Edison National Historic Site.
- April. 14 2951 A,B,C, My Old Kentucky Home (with chorus). Passed and issued on 82020.Listed 1914 to 6th.Dec.1916. Re-make of matrix 1266 of 18th.Sept.1912.
Remade on 4758, 1st.June.1916.
- 15.Apr.14 2953 A,B,C, Maritana- This heart by woe overtaken. Dubbed on to cylinder 2617.
There is a test of Take B on ED233 at the Edison National Historic Site.
- 29.Apr.14 2985 A,B,C, She is far from the land (Lambert). Passed and issued on 80173.
Listed 23rd.April, 1915 to 19th.May,1926.
- 1.May.14 2997 A,B,C, Carmen - Toreador song (in English). Passed and issued on 82060.
Listed 1st.August, 1914 to 31st. Oct.1929.
Dubbed on to cylinder matrix 12627 and issued on 28216.
- 5.Jun.14 3083 A,B,C, The Star Spangle Banner (with chorus). Passed and issued on 80172.
Listed July,1914 to 31st.October,1929.
Dubbed on to cylinder matrix 12524 and issued as 2652.
- 3.Sep.14 3629 A,B,C, O that we two were Maying (duet with Elizabeth Spencer). Passed and issued on 82510. Listed 1915 to 31st. October, 1929.
Dubbed on to cylinder matrix 12357 and issued as 2602.
Re-make of 1293, 2nd.Oct.1912, and, 2013 of 15th.Nov. 1912.
- 17.Sep.14 3302 A,B,C, Beauty's Eyes. Passed and issued on 50057. Listed 1915 to 6th.Dec.16. Dubbed on to cylinder matrix 15400 and issued on 4982.
There is a test of Take C on Ed 305 at the Edison National Historic Site. A re-make of 2003 of 7th.Nov.1912.
- 2.Oct.14 3326 A,B,C Birthday of a king (Neidlinger) (With chorus). Passed and issued on 80184. Listed 26th.Oct.1914. to 31st. Oct. 1929.
Dubbed on to cylinder matrix 12227 and issued on 2476.

- October, 1914. 3372 A,B,C, Let us have peace. Hold, changed to rejected.
- October, 1914. 3388 A,B,C, Traviata - Thy home in Fair Provence. There is a test of Take C on ED 313 at the Edison National Historic Site.
- Re-make of 2038 of 5th Dec. 12.
1. Nov. 14 3403 A,B,C, Trovatore - Tempest of the Heart. Hold, changed to rejected. There is a test of Take C on ED 314 at the Edison National Historic Site.
5. Nov. 14 3409 A,B,C, Robin Hood - Brown October Ale (de Koven). Passed. Scheduled for 80202 in 1915, but this number was never used. Rescheduled on 80217 from 1915 to 6th Dec. 1916?. There is a test of Take C on ED 316 at the Edison National Historic Site. Dubbed on to cylinder matrix 12324 and issued as 2563.
12. Nov. 14. 3426 A,B,C, a) Ah tis a dream (Lessen), and b) I dream of a garden of sunshine (Löhr). Passed and scheduled for 82071, but not issued in that combination. Issued on 80274. Listed 23rd Nov. 1915 to 31st Oct. 1929. Dubbed on to cylinder matrix 12312 and issued on 2546.
16. Nov. 14 3431 A,B,C, Pagliacci - Prologo (In Italian). Re-made on 29th May. 1916. Passed and issued on 82070. Listed 17th Apr. 15 to 31st Oct. 1929. Note: Both sets of takes appear on 82070.
16. Nov. 14 3435 A,B, Hamlet - Ah puoi negar la luce (duet with Mary Carson). There is a test of Take B on ED 319 at the Edison National Historic Site.
14. Jan. 15 3518 A,B,C, Fascinating Night (Sung by Grace Hoffman)- Chalmers? was in the chorus). Rejected by Edison. All molds scrapped.
12. Mar. 15 3649 A,B,C, In the garden of the Gods. Passed and issued on 80235. Listed 22nd June. 15 to 21st Aug. 25. Dubbed on to cylinder 2603.
22. Mar. 15 3656 A,B,C, Your eyes. Accepted. There is a test of Take C on ED 364 at the Edison National Historic Site.
22. Mar. 15 3657 A,B,C, Sons of old Britannia. Finally rejected. There is a test of Take C on ED 365.
21. Jun. 15 3894 A,B,C, Nearer my God to thee (with chorus). Passed and issued on 80074. Listed 1916 to 31st Oct. 29. A re-make of 1277 of Sept. 1912.
23. Jun. 15 3902 A,B,C, Silent Night (with Elizabeth Spencer, Royal Fish & chorus) Issued on 82040. Listed 1915 to 6th Oct. 1920. A re-make of 2006 of 8th Nov. 1912.
- 3911 A,B,C, In the sweet bye and bye (with chorus). Passed and issued on 80047. Listed 1915 to 31st October, 1929. Dubbed on to cylinder matrix 12368 and issued on 2573. A re-make of 1304 of 17. Oct. 1912.
19. Jul. 15 3986 A,B,C, Life on the Ocean waves. Passed and issued on 80270. Listed 19th Sept. 1915 to 1st May, 1917. Dubbed on to cylinder matrix 13174.
21. Jul. 15 3994 A,B,C, My dreams. Hold.
26. Jul. 15 4009 A,B,C, Aprile (Tosti). All molds scrapped. Re-made on matrix 4788 on 14th Jun. 1916.
1. Sep. 15 4084 A,B,C, Abide with me (with Elizabeth Spencer). Passed and issued on 80276. Listed late 1915 to 31st Oct. 1929. Dubbed on to cylinder matrix 12884 and issued on 2798.
- 4090 A,B,C, Kathleen Mavourneen (Crouch) (with chorus). Passed and issued on 80064. Listed 1915 to 31st Oct. 29. Dubbed on to cylinder matrix? and issued on 28164. A re-make of 1287 of 20th Sept. 1912.

'L.P. Roundup'

The most interesting issues over the past few months have included several albums among which is the remarkable Nellie Melba set.

Fifty years after the last recording session in her very long career HMV has issued (RLS 719, 5 records, nas, £9.95) "Nellie Melba - The London Recordings 1904 to 1926". It contains all the London-recorded Melba material that was issued together with a considerable amount of material previously unissued.

There were nine London sessions between 1904 and 1926. (Bauer shows four more between 1907 and 1909 in USA). Apparently the recording heads used in London were kinder to her voice than those at Victor. The first session was at her London home and had been organised by G & T as a private deal, with the object of inducing the astute Melba to sign up. She arranged for her test pressings to be played to journalists with great success, and was able to demand extremely high royalties, her own lilac-coloured label (used ingeniously for these L.P.'s) and a retail price of £1 - 1s. - just 1s. more than the £1 commanded by Tamagno and an astonishingly large sum of money in those far-off days. (by 1918 they were down to 12s. 6d. : Tamagno still cost £1). Most of the recordings made at the trial session were commercially issued and highly successful.

Listening to these numerous transfers, one can understand why Melba had such a phenomenal career. In 1904 when she was 45 her voice sounded astonishingly young and fluid without any trace of forcing on the higher notes.

Only the last $2\frac{1}{4}$ sides of these L.P.'s were transferred from electrically recorded 78's: extracts from her farewell appearance at Covent Garden in June 1926 and a short recording session in the Small Queen's Hall at the end of 1926. Sadly, premature ends (they were recorded over a land line) led to the commercial issue of only three sides from the Covent Garden event. Here we have eleven. The voice sounds thin but it is difficult to decide whether this is attributable to the limitations of early live recording or her 67 years. Perhaps EMI will one day issue a single L.P. of her farewell performance for its appeal might be very much wider than the whole set. But this is not to criticise a fascinating album, superbly transferred by Bryan Crimp who has also provided extensive historical data on the recordings. There is also a detailed essay by Michael Aspinall - whose illustrations show us both a very beautiful younger Melba and a very terrifying fur-clad Dame Nellie on her final journey back to her native Australia.

Despite his Prussian parentage and the fact that most of his life was spent in France, we have never failed to regard the Bradford-born Delius (1862 to 1934) as one of our own (alas few) great composers. It should not be forgotten that it was at Delius' express wish he was buried in 1934 at the Surrey village of Limpsfield after temporary burial in his home village of Grez.

Delius' music was novel, mystical and very differ-

John Want

ent in style from that of his late-Romantic contemporaries & probably nobody did more to make known the music of this remarkably gifted man - whose last years were spent in total paralysis and blindness - than the late Sir Thomas Beecham.

The Delius Society was founded in the 1930's to make available recordings of his music that could not be deemed sufficiently popular to justify commercial issue. On the advice of Sir Thomas the Columbia Gramophone Company took over control of the society and three volumes of records (SDX 1 to 21) were issued by Columbia on the conventional "Society" basis.

Now World Records have issued (SHB 32, 5 records, mono nas £9.95) "The Music of Delius - The Early Recordings". This contains transfers of all recordings in the Delius Society issues, together with several commercially-issued Beecham recordings such as "Summer Night on the River" (LB 44) and "Brigg Fair" (L 2294/5). There are also a number of tracks never previously issued, including no less than eleven songs sung by the great Dora Labette. We also hear Sir Thomas talking about Delius, the later of the two of such talks being the soundtrack from the BBC TV "Monitor" programme on the composer made in November, 1959, just sixteen months before the conductor's own death. The album contains a paperback edition of Sir Thomas' rather tedious biography of Delius as well as detailed notes on the recordings containing information of interest to both gramophile and musician. The transfer is by A. C. Griffith and is immaculate.

Sir Edward German (1862 - 1936) seemed to follow in the footsteps of Gilbert and Sullivan with the result that he is known today for musically charming, but rather trivial works such as "Merrie England". (Is not O Peaceful England still a great tear-jerker? I adore it.) My edition of the "Oxford Companion to Music" unjustly gives him scant few lines. But he also wrote two symphonies and the second of these, written for the Norwich Festival of 1893 has been recorded under the sponsorship of Gough and Davy by the City of Hull Youth Orchestra conducted by Geoffrey Heald-Smith (GD 2001 stereo, by mail from Gough & Davy, Ltd., 13 & 14, Saville Street, Hull HU1 3EH, £2. 25 post free). I am astonished by two things: that such a competent and likeable work should never have been recorded previously and that the group of young people photographed informally outside one of those great terrifying northern buildings, can produce such a superb sound. Congratulations to them, their conductor and to Gough & Davy: this is an excellent and highly unusual record.

To commemorate the centenary of the Bayreuth Festival, Deutsche Grammophon has issued five double sets for the German market, covering the works of great singers and great conductors at Bayreuth. These are available (2721 109 to 2721 113) only to special order in Britain. The DGG album under review has been prepared specially for the British market (DGG 2721 115, mono, 2 records nas £3.95) "100 Years of Bayreuth", having been compiled from the larger German issue. Its aim is to provide a representative range of recordings of great artists who achieved

acclaim at Bayreuth : a difficult task on four sides, but it succeeds well covering 1907 to 1966 albeit with a mysterious gap between 1928 and 1942. The earliest recording leaps at you: Destinn sings Senta's Ballad from the Dutchman (G & T Black Label 043064). The voice is incredibly forward: the recording crystal clear. The newest is of the great Nilsson singing Isolde's Liebestod (DGG 136 433) of 1966. Among the remaining 18 tracks there is little to criticise, much to admire but I single out Hans Hotter's 1942 recording of "Wahn" from Meistersinger as that of a singer, at the height of his power and a faultless Hans Sachs: also Melchior's Rome Narrative from Tannhäuser (Red Label Polydor 72 863) which he made in 1924, the year of his debut at Covent Garden.

One or two tracks are noisy - obviously from gritty - sounding commercial pressings but overall the standard of transfer is high, though perhaps lacking the masterly hand of A. C. Griffith !

Disappointment arises from the sleeve: the notes by John B. Steane are sparse and there is little of the data with which EMI so prudently feed the enthusiast except dates of recording, matrix numbers and catalogue numbers. I would love to know if the two tracks recorded in wartime Germany were made on to tape or disc for, to the astonishment of the Allies in 1945, Germany had established tape recording more or less in its modern form during the war. These reservations apart I recommend the album highly, especially at the £3.00 at which some London firms are offering it.

"Sänger auf dem grünen Hügel".

The Deutsche Grammophon set whetted my appetite for vintage Wagner and the discovery of Electrola's album 181-30 669-78, 10 records nas, mono £24.95 in a London discount shop convinced me that this must be the definitive album for the historically orientated Wagnerian. The names on the box were numerous and magical. The apparent lack of publicity for this imported album puzzling.

Now that I have heard it I am left with an almost overwhelming sense of disappointment. As an anthology it is outstanding, for Electrola have drawn not only on records issued by companies that were either members of, or subsequently found their way into the EMI Group: G & T Anker, Pathé, Parlophon(e), Columbia, Odeon and, of course, HMV and Electrola but occasionally (with "friendly permission") on Victor, Deutsche Grammophon and Telefunken. The twenty sides are intelligently assembled: basically excerpts are arranged by opera, and in the correct sequence in two groups: pre-World War I and post-World War I. So we get for example a fascinating miniature "Ring" on four L.P. sides, made up from some 32 records mostly originating between 1902 and 1914 and a second "mini-Ring" on 22 post-World War I sides, mostly electric and incorporating an L.P. The same broad arrangement applies to the other operas - indeed the ten L.P.'s contain some 150 items. And what fascinating material is there!

So why be disappointed? Simply because of the quality of the transfer. I never expect L.P. transfers of acoustically recorded 78's to sound other than like

acoustically recorded 78's but the magnificent work of A. C. Griffith has encouraged me to expect transfers of electrically recorded 78's to be of real entertainment value, despite their restricted frequency range. But these are not. The transfers of the electric 78's, roughly half of the album, are to my ears often too harsh, too scratchy and very often too distorted to be other than of predominantly archival interest. I assume that because of the destruction in World War II of matrices, most of the transfers were made from commercial pressings but even so I would have expected better results. Even the one transfer from L.P., the duet between Brünnhilde and Siegfried in the third act of "Siegfried", sung beautifully by Flagstad and Svenholme and transferred from an HMV 10-inch L.P. of the early 1950's (BLP 1035) sounds harsh and required a lot of adjustment of the amplifier controls to obtain an acceptable sound. And two long extracts from "Meistersinger" recorded under Furtwangler in 1943 are in places distorted.

The presentation is excellent. The introduction copy is tri-lingual, well prepared and fascinatingly illustrated although the biographies of each artiste (with a photograph in each case) are only in German. Precise information about each item is provided, including recording date, name of issuing company, catalogue number and matrix number. Credits for assembling the collection and for the transfers are given only in microscopic type on the back cover. Is there a key here to the problem?

The Art of a Master

In contrast I can give a warm though slightly reserved welcome to "The Art of Pablo Casals", HMV RLS723 three records nas, mono, £6.60, issued to commemorate the centenary of the cellist's birth in December 1873. One must always use superlatives carefully, the more so if they reflect value judgements but few will dispute "greatest" when applied to this remarkable man, who lived until 1973.

Casals was born in the Catalan town of Vendrell where his father was church organist; his mother was a native of Puerto Rico where Casals spent the last years of his life. He went to Barcelona to study and attracted the attention of Albeniz, who arranged an audition before Queen Maria Cristina. She awarded him a scholarship in Madrid: from there he completed his studies at the Barcelona Conservatoire.

With his Paris début in 1899 a great international career began. In 1903 he formed a trio with pianist Alfred Cortot and the violinist Jacques Thibaud. The Trio lasted until 1930; it made some of the first discs of chamber music although Casals had previously recorded some solos on cylinder for Edison. But from the point of view of recording the greatest success of this trio was with those records made in the few years that it survived after the introduction of electrical recording. Its Haydn G Major Trio (DA 895/6) was an enormous success as any record-hunter can testify, and the omission of this gem from this set provides the grounds for the slight reservation of my welcome. But we have two other works performed by this unique trio, both of which were to finish in the HMV "Historical Section": the Mendelssohn D Minor (DB 1072/5)

The three appear in another work in the album in different guise. In the Brahms Double Concerto Alfred Cortot conducts the Pablo Casals Orchestra of Barcelona while Thibaud and Casals play the solo parts (DB 13311/4) (Alfred Cortot had conducted the "Ring" at Bayreuth in 1902). The original recording alas was slightly below the standards of the day and even A. C. Griffith who was responsible for all the transfers has been unable wholly to compensate for this. There is also a recording made in 1936 of Casals playing the Bocherini Cello Concerto with the L.S.O. under Sir Landon Ronald (DB 3056/8). These "Longer" works occupy four sides: the remaining two are of solos. They paint a detailed picture of Pablo Casals' skill but I wonder whether "Songs my Mother taught me" (DB 1399) really does justice to a master.

At the sales

This time we'll mention a few items sold at Sotheby's on 21st December, 1976.

Seventy-one two-minute cylinders by Clarion, Edison, Sterling, Columbia & others of various music sold for £55. A good Edison Amberola 50 with direct drive = £190. A reproducer, Edison Model R = £55. A lot consisting of eight needle tins/packets plus a Columbia fibre needle cutter = £16. A Pathéphone with 24cm turntable with red painted metal horn, which is also fitted with internal horn = £130. Two lots of 90+ blue amberol cylinders each = £130. A New Cecil Zonophone with 10-inch turntable and green-painted morning glory horn, c.1908 = £140. Edison Concert Phonograph 1901 model in light oak case minus horn = £320. Edison Home Phonograph, model A, C repro & brass belled horn = £140. Edison Gem Phonograph, model B, handle wound with spun aluminium horn, no repro = £70. A Gem model B with repro and aluminium horn = £82. A Gem with key wind and black-painted morning glory horn = £50. Nirona toy gramophone in tinplate case, 7½-inch turntable and typical fluted reflecting horn = £60. Edison Standard Phonograph Model A, two minute gearing, model C repro and brass-belled conical japaned horn plus 13 two-min cylind cylinders = £130. Edison Standard Phonograph model A with distressed C reproducer, 2 & 4 minute gearing, banner transfer on case, non-original winding handle, black-painted spun aluminium horn = £75. Columbia type B Graphophone with open motor mechanism, bentwood top lacking horn & repro = £50. Pathé Diamond portable gramophone with Pathé Diamond soundbox, 10-inch turntable, in blue rexine case. C.1930-40 = £10. HMV table Gramophone with 5a sound box, 10-inch turntable, fretted aperture for internal horn c. 1940 = £20. Sonora table cabinet gramophone, Sonora soundbox, patented articulated tonearm, 12-inch turntable with 30 78rpm discs = £14. HMV hornless table Gramophone with Exhibition soundbox, mahogany case with doors over horn aperture = £10 (dated 27.March.1920). Seventeen blue amberol & royal purple cylinders of operatic interest = £40 Sixteen ditto = £20. Five Pathé 35 cm discs of operatic interest = £27. Six Pathé discs of operatic interest 24.5cm = £20.

We should value this collection that EMI has assembled. Casals, who moved to Prades in Southern France after the Spanish Civil War, was so incensed with the refusal of the Allies in 1945 to deal firmly with General Franco that he announced that he would never again perform in public. Though this resolve was weakened later - indeed the Prades Festival reflects this - today's L.P. catalogues contain depressingly little by the master and he has left far fewer recordings than many artistes of infinitely less ability.

The presentation is good. Full details are given of each 78 work transferred and there is a potted biography plus notes on the four major works, all by Juan Manuel Puente, excellently translated by Geoffrey Watkins.

Echoes of Cuckoos

I wonder if we might close the saga of Laurel and Hardy with the following:-

"Thanks to a kind communication from Maurice Robson of Halifax, including the last recording made of Stan Laurel chatting over the phone to Don Marlowe, it is now clear (from the sheet music published by Southern Music Publishing Co. in 1932) that the original theme tune was known as "Ku Ku", by Marvin Hartly; it was reworked and words added as "Dance of the Cuckoos" by Harry Steinberg. An introduction in D modulates in the chorus into F and there are words for two extra choruses. The chorus I quoted was slightly adrift and should have read:

"It is because two funny chaps taught 'em all something new...." The frontispiece bears a cartoon of Laurel and Hardy with birds' bodies and boots, by Fred Low."

Best wishes, John Goslin.

E A S I B I N D E R S

As announced several issues ago, all of our stocks of Easibinders for this magazine have been sold and we shall NOT restock for a considerable time.

For Sale and Wanted:

Early Phonographs, Musical Boxes, Grind Organs, Mechanical Toys, Optical Toys, Animated Clocks and Watches, Singing Bird Boxes and Items related to the above.

Pay Top Cash As Well As Trade.

We repair, too.

Large Illustrated Sales List For \$3
which is refundable on first order.

LEONARD
P.O. Box 127

Albertson, N.Y. 11507, Tel. (516) 621-2581





John Goslin enquired about a little disc of approximately $6\frac{1}{2}$ -inches diameter of zinc-type material obviously originating from a booth in which one could record one's own voice.

Frank Andrews replies that it is registered trade mark 433947 of 3rd. February, 1923, granted to Weeks & Company (London), Ltd. (Manufacturers) of 102. Ramilles Street, London, W. We have not studied the length of life of the company.

BOOK REVIEW E.B.

Studies in Scandinavian - American Discography, 1.

Published by the Finish Institute of Recorded Sound. Available, price £2 from Pekka Gronow, Pietarinkatu 12A21, 00140 Helsinki 14/08, Finland.

Although its intention is to continue the listing of records in the Scandinavian languages issued by American companies, which occupies pages 37 to 112, the first 36 pages contain an excellent potted history of American record companies. A who's who of who bought up whom !! It takes us briefly through the jungle of company purchases of the 1920's and 1930's which often confuses we Europeans. One can readily see why, for instance, in Britain we could buy some early Bing Crosby records on Columbia or Brunswick labels as ownership moved around in the USA.

Additionally, the various numerical series of catalogue numbers of the major American companies are laid out, showing their allocation to classes of music, or ethnic languages. A progression of pictures shows Victor, Odeon, Columbia, Brunswick, Okeh, Autograph record labels. Edison Scandinavian cylinder and disc recordings are also included.

Measuring $8 \times 5\frac{3}{4}$ - inches it is excellently printed and nice to handle. While it will be of inestimable interest to Scandinavian collectors, the pages on the history of American companies will make it very valuable to Europeans wishing to take a wider view of the record producers. Very highly recommended.

EDITORIAL

This being the Centenary Year of the Phonograph, we hope to show you pictures of Edison Artistes in our issues during this year. For some, we shall give you a few biographical notes. We start in this issue with the first part of Raymond Wile's excellent discography of Thomas Chalmers. Miss Rice, whose portrait is on our back cover, is fortunately still with us, and graces the annual meetings at the Edison Historic Site at Orange with her presence, adding anecdotes and songs to the pleasure of the evening. We shall not show many Phonographs themselves, hoping that George Frow's book on the subject will appear in second edition during the year. We may also show you a few advertisements which have appeared over the years.

* CONQUEST, JOLLY BOYS, BABY HOMO. Please send Ernie Bayly the details of any of these small-diameter discs you have. He has details of the recording sessions, but no records or catalogue numbers to which to attach them!

Pathé

Owing to the general lack of instrument catalogues it is very difficult to name or number the many various Pathé disc players which one encounters. Many were, unfortunately, in cheaply-made cases, relying on mouldings or veneers to enhance them. The motors varied likewise, from those capable of playing only one disc, to those intended to play the 20-inch (50 cm) discs, or for use in coin-slot models having a huge spring about 2-inches wide, making the motor very heavy. (As your Editor very well knows from one which fell on his finger & drew blood!!).

One suspects that over the years, some of the modifications leading to renaming or re-numbering Pathé models were small. Such as the curve of the tonearm-and-horn support, etc.

Our inclusion of Pathé models in past issues resulted in a clamour for more, but unfortunately we have no magic supply of Pathé catalogues to reprint. Those shown here date: Models A, B, C, D, E from a catalogue of November, 1906. F & P from a catalogue which must have been only slightly later because it repeated the first group with only two fresh models.

• • • EXPERT PICKUPS • • •

We manufacture diamonds to play early acoustical and electric recordings. For recordings from 1920 to 1929 we recommend a .0035-inch radius diamond or if you wish to use the ultimate, a truncated elliptical diamond .0035-inch x .0012-inch. Recordings from 1939 to 1955 require a .0028-inch radius diamond or a .0028-inch x .0009-inch truncated elliptical diamond. Most pre-1920 recordings require a .004-inch radius, but there are exceptions.

These diamonds can be fitted to used stylus assemblies which our customers supply. Failing the availability of used assemblies we can supply most makes if requested on receipt of details of the cartridge.

Pathé sapphires are also produced by us, .008-inch radius for recordings up to 35 cm diameter and .016-inch for those over 35 cm. Blue Amberol diamonds and two and four minute sapphires can also be supplied for Edison Cylinder Phonographs. We can supply a cartridge, wired in series to cut lateral response, complete with the diamond. Alternatively we require the stylus bar in order to fit the diamond to it.

In addition to the above we also retip used stylus assemblies for mono and stereo reproduction. We deal individually with each customer's requirements and welcome enquiries from all parts of the world. Please write to the address below for further information and detailed quotations forwarded by return. Please remember to give us information on your records and reproducing equipment. A stamped addressed envelope or International Postal Reply Coupon would be very welcome.

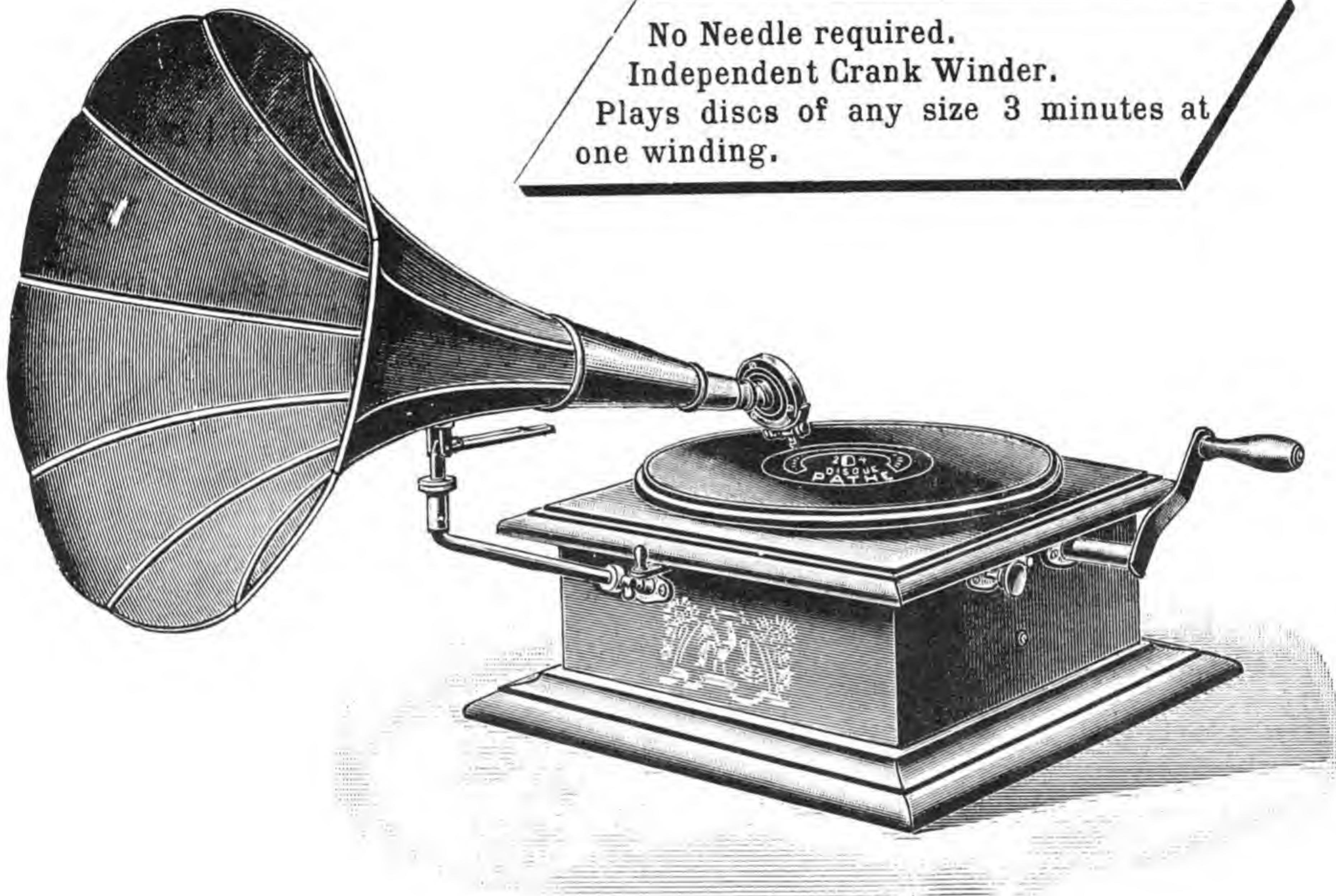
Expert Pickups, P. O. Box No. 3, Ashtead, Surrey KT21 2QD.

• • • MINUTE DETAILS • • •

We have been asked why we include minute details of companies when retelling their histories. The British Public is unaware of to what alarming degree its rights and privileges are being eroded in what is supposed to be a democracy. A committee under the chairmanship of Lord Devlin has decided that many categories of old legal documents, company histories, etc, etc, may be destroyed to make room for current material. This may be wise when related to cases arising from arguments over the garden fence, divorces and other small matters, but is itself a crime when it relates to items that could be judged as social history. So, we intend to preserve in our pages anything that seems relevant to our subject. But, alas, some company documents have already been destroyed.

PATHÉ Disc Machine

MODEL A



Price : £2-12-6

Includes : The Motor in Varnished case, hinged top, to allow examination of Motor.
A Flower Horn. No. 500.
A **Pathé** patent sound box, fitted with unwearable sapphire for playing **Pathé** Discs.

PATHÉ DISCS begin from the centre.

PATHÉ Disc Machine

MODEL B



No Needle required.
Independent Crank Winder
Plays Discs of any size
3 minutes at one winding.

Price : £4-10-0

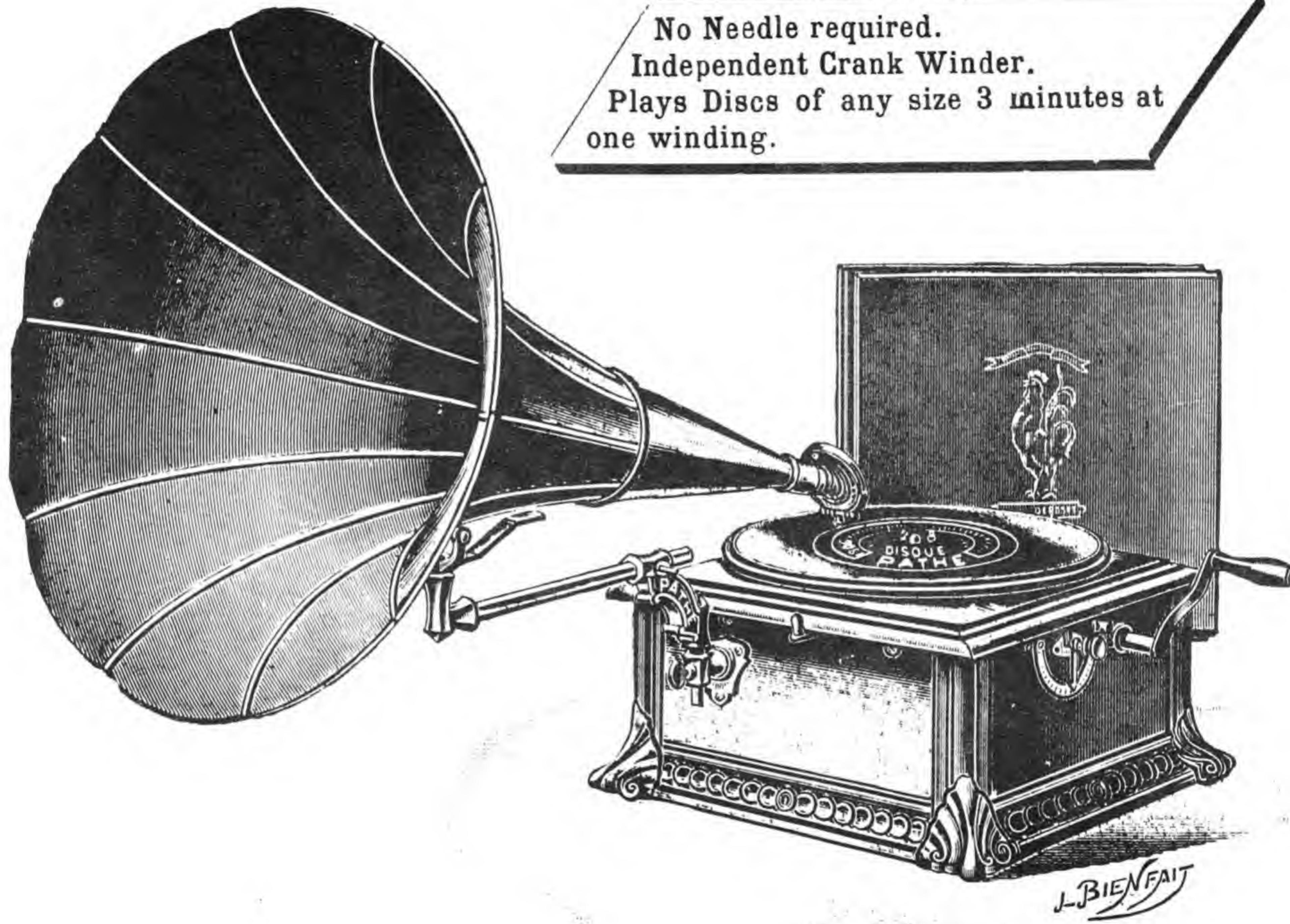
Fitted with our Tone Arm.

Includes : The Motor in highly polished case, hinged top to allow examination of Motor.
A Flower Horn No. 520.
A Pathé Patent Sound box fitted with unwearable sapphire for playing Pathé Discs.

PATHÉ DISCS begin from the centre.

PATHÉ Disc Machine

MODEL C

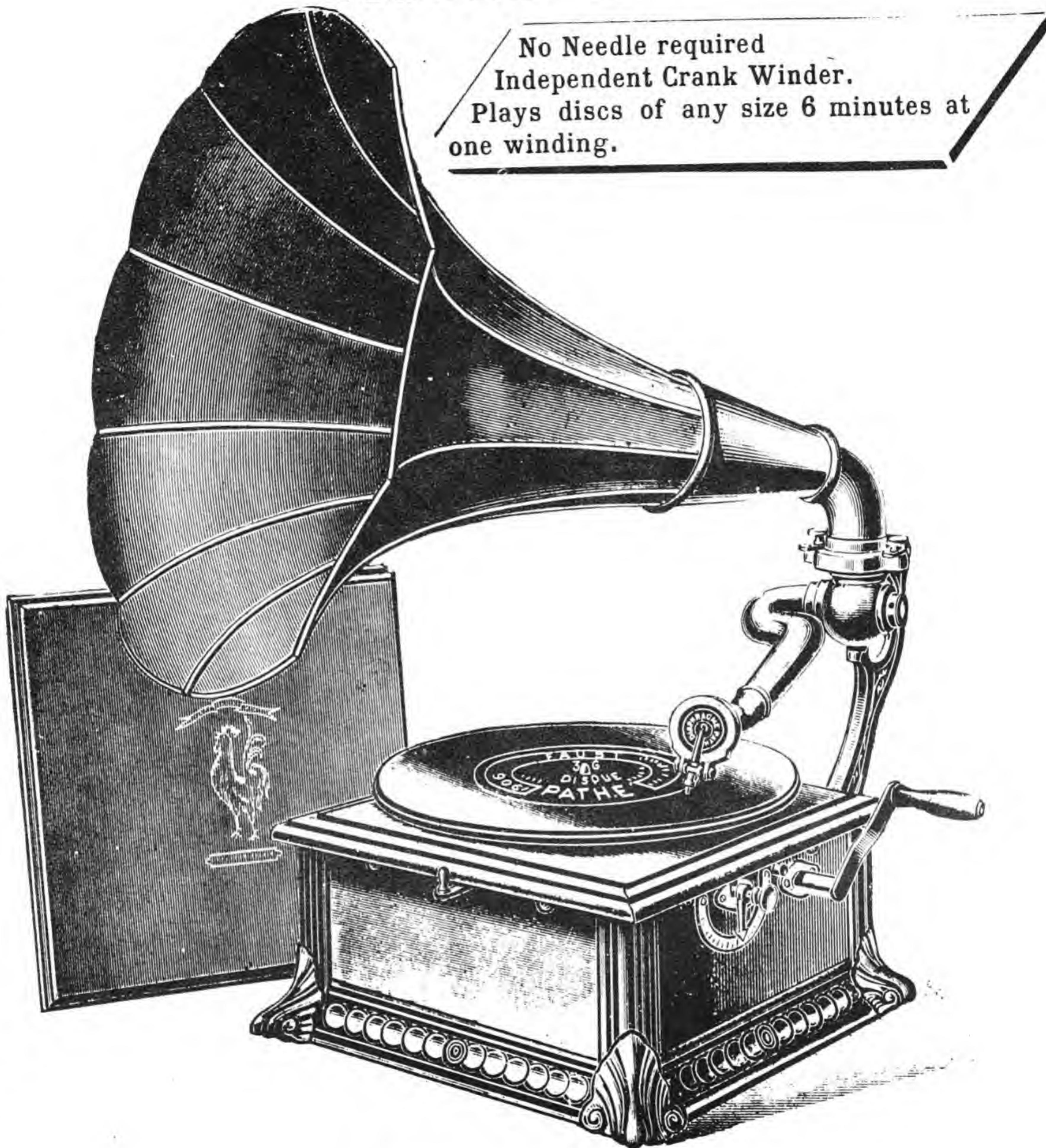


Price : £5-10-0

Includes : The Motor in varnished ornamented case-with speed Indicator, hinged top.
A patent horn supporting attachment.
A Flower Horn No. 520.
A Pathé patent sound box, fitted with unwearable sapphire for playing Pathé Discs.

PATHÉ DISCS begin from the centre.

PATHÉ Disc Machine MODEL D



No Needle required
Independent Crank Winder.
Plays discs of any size 6 minutes at
one winding.

Price: £7-5-0

Fitted with our PATENT TONE ARM.

Includes : Powerful Motor in decorated polished case, with cover,
Hinged top, Speed Indicator.
A Flower Horn No. 525.
A Pathé sound box fitted with unwearable sapphire,
for playing Pathé Discs.

*We supply an exceptionally fine polished brass horn with this machine
at an extra cost of 30 -*

PATHÉ DISCS begin from the centre.

April, 1977
part five of



A FONOTIPIA FRAGMENTIA by H. FRANK ANDREWS

"Food for Thought" - An Interjection.

At this point I should like to insert, if I may, some observations on a few facets of the story so far because my most recent researches lead me to believe them to have far greater importance than appears at first sight.

They concern the agreement between Fonotipia Limited and the publishing house of G. Ricordi & Co. which I have already mentioned, and the later decisions of the Berlin Convention of 1909 which considered and agreed upon new and revised international copyright regulations which I have not previously mentioned.

To take the Ricordi Agreement first. This gave Fonotipia Limited sole recording rights of the works of composers to which Ricordi & Co. held the Copyrights under Italian law, in return for a royalty paid by Fonotipia on each disc issued of their music.

The competitors to Fonotipia Ltd. in Italy were another English company, The Gramophone Company (Italy), Limited; an American company, The Columbia Phonograph Company, General; and a French company, La Compagnie Generale de Phonographies, Cinématographies et Appareils de Precision, (Pathé Frères). How many German companies were established in Italy I cannot say. The question arises; were these companies, and their branches and affiliates, really prevented from recording works by, say, Verdi and Puccini, or did Fonotipia Limited itself operate a licensing scheme collecting royalties for itself from its competitors? How did the other companies fare in this? A glance at John Bennett's "HMV Italian Catalogue", published in the 'Voices of the Past' series, seems to indicate that the Gramophone Company (Italy), Ltd. made recordings of Verdi's and Puccini's works. Perhaps someone with an interest in 'vocal art' recordings can comment upon the possibility of a restriction in recording those compositions due to the agreement between Fonotipia Limited and Ricordi.

Now I come to the Berlin Convention of 1909. The representatives attending reviewed past regulations and dealt with new copyright problems of many artistic and commercial endeavours, all with reference to the regulations drawn up at the Berne Convention of 1886, which as one gathers from the date, had not to bother itself with entertainment talking machine records. A Paris Convention in 1896 had also failed to deal with them.

The United States Government had passed a Copyright Bill dealing with talking machine records in March, 1909. The British Musical Copyright Act of 1906 had expressly excluded talking machine records. The recommendations of the Berlin Convention included them for the first time because much agitation had arisen from composers and music publishers, due to the fact that their works were being used to the benefit of the manufacturers of records but from which they received nothing.

The recording companies in Britain, although unopposed to the new regulations proposed by the Berlin Convention, argued that works heard through the medium of talking machines had increased the demand for scores and libretti and thereby composers and publishers had been benefitting from recordings. But the Convention decided that, internationally, composers, authors and publishers who held copyrights under existing regulations of the previous Berne Convention and the domestic laws of individual countries, should be granted entirely new rights in mechanically reproduced music. With this the international talking machine interests were, on the whole, willing to agree, with provisos. The demand was made that once composers or publishers had their new rights they should be compelled to license all recording companies equally, in order that no one company should monopolise certain composers or publishing houses, which was directly contrary to the agreement between Fonotipia Limited and the house of Ricordi who had both denied American companies the right to record items from Puccini's "La Fanciulla del West".

Another proviso required by British talking machine companies was to deny the right of the composer or publisher to adapt their works for recording purposes. They maintained that their large industry employing thousands, had developed with the right to record and freely adapt all musical and dramatic works unhindered, for there had been no laws to deny them, and they had evolved their own methods, appointing their own musical directors who adapted works to forms most suitable for recording purposes. Their expertise was relied upon, as was public acceptance, and the competition between themselves maintained the best artistic standards.

There was another contention not covered at Berlin which the record manufacture wished to see incorporated in the British legislation. It concerned the proposition that a record, as well as registering the work of a composer which was to be a matter of copyright, was per se an object capable of being duplicated, copied or 'dubbed', which the unscrupulous had practised since the earliest days of commercial recordings. The talking machine companies demanded their own copyright to protect their product and have recourse to law to prosecute infringers. They felt that specific regulations should be included in the new Act.

The recommendations of the Berlin Convention being of international character was sufficiently flexible to allow each country to adapt them to comply with any existing domestic statutes, such as those of Italy upon which I have already commented.

Before the new agreements on the various forms of copyright, not just those dealing with recordings, could become Law in Britain they had to be debated and passed by Parliament. The death of King Edward VII in 1910 set back the Parliamentary programme so it was realised that the finalised regulations would not be on the Statute Book for another twelve to eighteen months from the summer of 1910. Meanwhile other countries implemented the new rules.

My reason for this insertion is to pose some questions:-

965

- 1) In what manner did the new international regulations on copyright affect the agreement between Fonotipia Limited and G. Ricordi & Co.?
- 2) Were the terms of the agreement nullified, destroying the monopoly of Fonotipia in the music of Verdi and Puccini as copyrighted by Ricordi & Co.?
- 3) If there was a loss in monopoly rights, did it have any bearing upon the d'Erlangers disposing of their holdings in Fonotipia Limited to Carl Lindström A.G.?
- 4) Were the new international regulations responsible in any way for the diminution in the quantity of recordings undertaken for the Fonotipia label?
- 5) Were the new regulations responsible for the sudden influx of vocal operatic recordings from the Columbia Phonograph Co. General of New York and Milan?
- 6) Was the diminution of Fonotipia recordings simply due to the fact that the company responsible had come under the control of Carl Lindström A.G. which may not have cared to continue the former policy concerning Fonotipias?

I cannot provide answers to these questions, but the new regulations arising from the Berlin Convention of 1909 must have had far-reaching consequences for the industry. The new Copyright Acts became legally enforceable in the British Isles during July, 1912.

1913

Referring to the price reduction in 1913 by introducing Zonophon 'Lilas': G&T, Ltd/DG Companies had previously reduced Zonophon(e) prices just prior to the Spring 1906 Leipzig Fair, putting the German record trade into a state of feverish excitement. It was seen as an attempt to kill the many German firms that had (then) sprung up in the recent few years, for rumours stated that the price might be further reduced. The German manufacturers claimed the reduction to be unwarranted as there was sufficient business for all.

* * * * *
The main story resumes -

1914

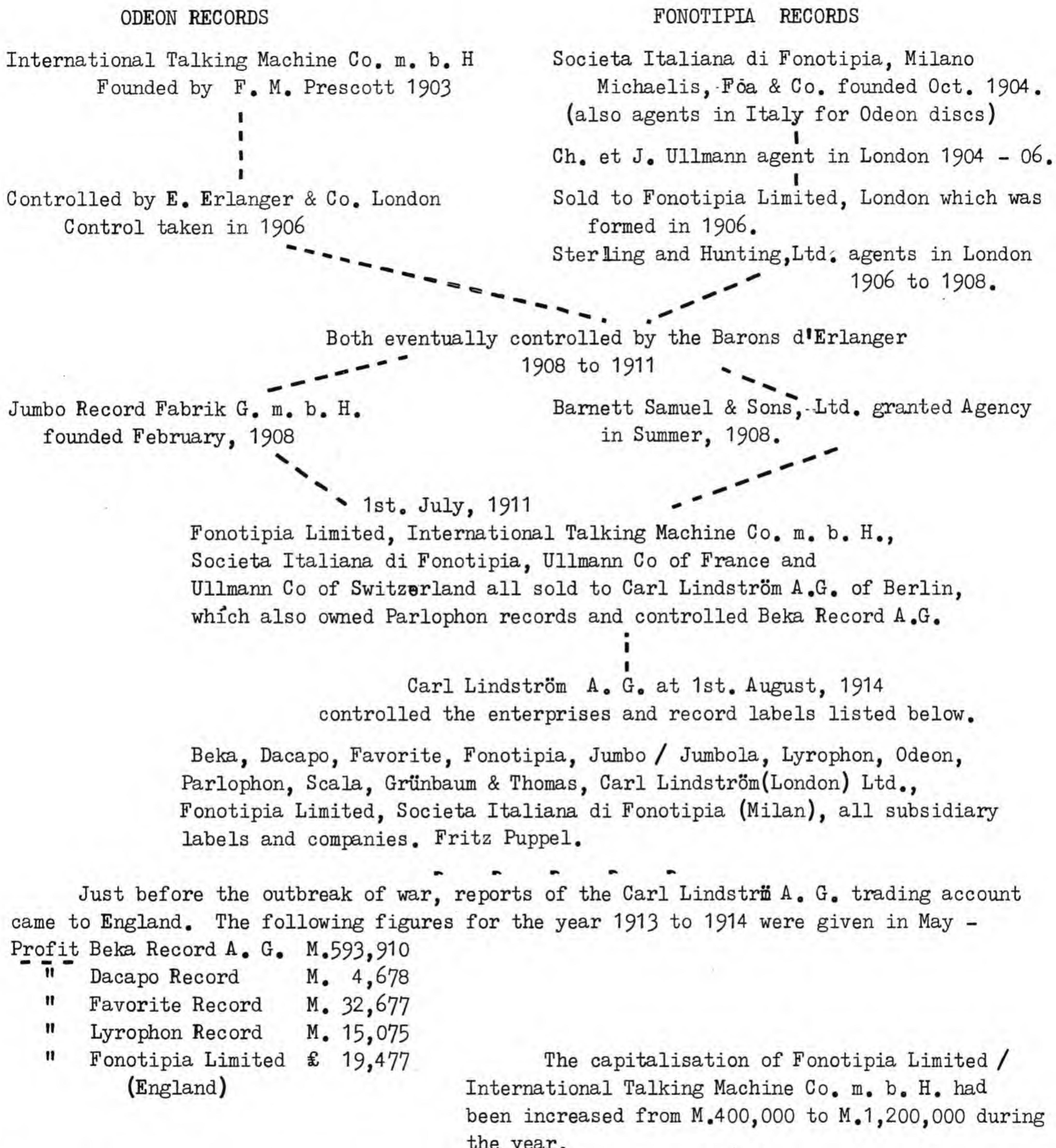
As in 1913, Messrs. Barnett Samuel & Sons, Ltd. failed to issue any further lists of Fonotipia records throughout 1914, although they continued their agency for the associated Odeon and Jumbo Records, new recordings being issued monthly until the outbreak of World War I, which terminated recording of Odeon and Jumbo Records at Hamsell Street. So far as new recordings were concerned Odeon was discontinued. Jumbo was continued with matrices taken at the studios of the Beka Record Company in City Road, London E.C., in the 35,000 and 36,000 series. Cyril Almscliffe, a stockist of Fonotipia Records in 1913 did not mention them as part of his lines in March, 1914.

In September, 1914, The Gramophone Exchange of New Oxford Street, London W.C., began advertising large stocks of 'His Master's Voice Celebrity records, Odeon and Fonotipia Records. The Wilcox Record Supply Company Limited of Moorgate Street, London E.C., also advertised as stockists of the Odeon and Fonotipia Records.

Giuseppe Gidino, who had been appointed the first controller of Fonotipia records for Berlin, in 1904, was working in London, during 1914, as a recording engineer for a minor recording company. During the year (in April) this notice appeared - "Wanted: The address of Mr. Arthur Gladden late plating foreman of Columbia factory. Write to Mr. Gerlich, 87. Ware Street, Hertford." Mr. Gerlich was Works Manager for Fonotipia Limited at Hertford. He soon returned to Germany.

From the simple beginnings of a partnership in 1904, the story of the Fonotipia Record has become more complicated as the years passed, but with the advent of World War I in August, 1914, the story not only becomes more complex, but also fragmented and I am unable to deal satisfactorily with the ensuing years.

Let us recapitulate with a family tree:-



Just before the outbreak of war, reports of the Carl Lindström A. G. trading account came to England. The following figures for the year 1913 to 1914 were given in May -

Profit Beka Record A. G.	M. 593,910
" Dacapo Record	M. 4,678
" Favorite Record	M. 32,677
" Lyrophon Record	M. 15,075
" Fonotipia Limited (England)	£ 19,477

The capitalisation of Fonotipia Limited / International Talking Machine Co. m. b. H. had been increased from M.400,000 to M.1,200,000 during the year.

Loss. Compagnie Française des Disques et Machines "Odeon", Fr. 67,261, mostly due, it was said, to the taking over of Ch. et J. Ullmann's "Disques Saphir".
(Is it correct to assume the alienation of this branch with the War?)
"Odeon" Hermann Maasen, of Vienna, Austria, Kronen 77,775. This company and agency was 'alienated' on 1st. April, 1914.

Factories. (including Grünbaum & Thomas, Spremberg)	M. 425, 000
St.Croix, Switzerland, branch	M. 204, 135
Goods at value	M. 1,169, 483
Bills to the value of	M. 844, 466
Effects valued at	M. 5,442, 781
Cash in bank	M. 802, 215
"Outstandings"	M. 1,181, 106
Creditors	M. 915, 352

Not knowing its country would soon be at war, the Carl Lindström AG was forecasting that its prospects for the current year were expected to equal the previous!

With the outbreak of hostilities, news of Carl Lindström and its subsidiaries ceased. Herr Otto Heinemann, a director of Carl Lindström (London) Ltd. and Fonotipia, left Hertford for America in December, 1914, where he was reported as saying on his arrival that the Fonotipia Limited/ Carl Lindström (London) Ltd factory had been extremely busy when he left, but other news was not so good. The Warsaw factory had been closed by the Russians and the two engineers in charge had been sent to Siberia. An anti-German mob had burned down the premises of the 'Compagnie Française, Odeon', Paris.

When the war began the position of German-controlled British firms was given in the pages of "The Phono Trader". -

"The Board of Trade attitude is that British registered companies, although German controlled, are entitled to trade under the conditions mentioned, which are that they must not trade with the enemy, either directly or indirectly, but debts owing to such companies (in Britain) may be paid. On the other hand, we have the dictum of his Honour, Judge Atherley-Jones, that anyone refusing to pay money to such a company is fulfilling his obligation to his country.

"The latter view may be on the assumption that payments made to German controlled firms are used for the purpose of getting more business, and though the transmission of money to Germany is forbidden we know that there are round-about ways in which this can be achieved.

"The position is one that presents considerable difficulties, and up to the present, (November, 1914), the position is not regularised, so that it remains a matter of individual taste."

Fonotipia Limited and Carl Lindström (London) Limited were two companies involved in that difficult set of circumstances.

During 1914 until the outbreak of war, Fonotipia records were available, in Germany, from the Veraphone Company, Hans Falk & Co. of Ritterstrasse 21, Berlin, who advertised themselves as stockists through the pages of Phonographische Zeitschrift. The only other mention made of Fonotipia in Germany during the war period, which I have managed to discover, was in advertisements from the Odeon- Werke of Weissensee of November, 1915, which showed that "Fonotipia Kunstler Schallplatten" were available together the "Luxus" Odeons and Odeons with either red, blue, green or brown labels.

Owing to the almost non-availability of fresh supplies of shellac the German industry, during the war, was compelled to call in as much old-records-material as it could in its

aim to satisfy the German market. There was a contraction in output in which the Fonotipia label probably contracted more than the more Germanic labels. After the outbreak of war the Polyphon Musikwerke took over Deutsche Grammophon AG, both the (Stimme Seines Herren) and the Polyphon and Polydor labels continuing. Besides those belonging to the Carl Lindström AG, the only other two prominent labels were the Homekords of the Homophon Company and the Anker Records of the Anker Phonogram Company.

Emil Rink (British), General Manager for Fonotipia Limited in Berlin, was denied his freedom and interned in a camp at Ruhlben. It is significant that with the purchase of Fonotipia Limited in July, 1911, by the Carl Lindström AG of Berlin, no further issues were announced in England of the Fonotipia Records by the Agency for the label. Were any new records issued anywhere else in Europe between July, 1911 and the outbreak of war?

What prompted the d'Erlangers to rid themselves of Fonotipia Limited? Was their prestige label doing so badly in the market place that the amount of money being lost was not being counter-balanced by the more popular Odeon and Jumbo labels? Was the Jumbo introduced in 1908 because the Fonotipia discs were not paying their way? In 1911, other companies, such as The Gramophone Company Limited, Pathé Frères and Columbia Company had their hierarchy of labels.

Xph 4329 was issued on Fonotipia 92629 in September, 1910, according to Mr. John Bennett's "Fonotipia Matrix Numbers and Dating". Only another 729 matrices have been given as issued during the next four years and three months, an average of three to four records per week; obviously not a commercial proposition. There is nothing to indicate when these recordings were taken. For the last five months of the period, Germany had been at War with Britain, and although Italy declared war on Austria on 13th May, 1915, and became allied with Britain and France, there was never a declaration of war against Germany, and I presume from that circumstance, that the commercial and financial ties between Carl Lindström AG of Berlin and Societa Italiana di Fonotipia, Milano, the subsidiary of Fonotipia Limited in England (owned by Carl Lindström in Germany) were not broken.

Whatever the circumstances of the relationships between the parent company in Germany and the Italian "subsidiary of a subsidiary", Bennett's book, "Dischi Fonotipia" gives only 261 matrices for the next seven years, from 1915 to 1921 inclusive. Only information from Italy can tell us under what circumstances the Societa Italiana di Fonotipia was operating.

The German Government commandeered the factory of Carl Lindström AG upon the outbreak of war.

1915 in England

When the war was five months old, Fonotipia Limited and Carl Lindström Limited were still operating as British firms, although the capital holding was with a German Company; Jumbo, Beka, Favorite and Scala Records continued in manufacture at the Hertford factory. Jumbo only was not advertised but was mentioned in the stock lists of various dealers.

With Odeon Records no longer in manufacture, their premier military band, the Grenadier Guards had begun its long association with the Columbia Graphophone Company. It seems to me that the association of Fonotipia Limited and the Columbia Graphophone Company probably ran deeper than events show. The interests of the two came together on a number of occasions.

In January, the Gramophone Exchange advertised that it stocked every title

in the Fonotipia and Odeon Records catalogues, meaning, presumably, British issues.

In June, 1915, Giuseppe Gidino, still recording in London for a minor company, was interviewed by one of the English trade papers. The gist of his revelations was -

On leaving the Engineering School in Italy in 1904, where he took his military training, he departed from Italy hoping to learn foreign languages by travel. He first went to Berlin, knowing no German, where he eventually met Alfred Michaelis who offered him the management of his Fonotipia records in Berlin (where the records were being pressed by Prescott's International Talking Machine Co., m.b. H.) Signor Gidino claimed to be the first man to control the Fonotipia Record in Berlin, although, at this time, as will be seen, he was still unfamiliar with the art of recording.

After three months of such management Gidino said that he had the urge to become a recording engineer and to travel. The art of recording was a closed secret, he found, so he knew that he would have to teach himself. To this end he persuaded his landlady in Germany to leave only his bed and a few essentials in his room and he turned it into a workshop.

He used to rise at 6 a.m. in order to be at work by 8 a.m. When he arrived back home at 8 p.m. he would work until midnight in constructing a recording machine. He eventually managed to erect a "freak" one, which worked well enough for his requirements, with a recording soundbox of his own making.

With some friends playing guitars and mandolines, he made his first recordings on wax "blanks" although unable to manufacture "shells" or obtain any pressings from his work. Later he successfully achieved both, and, says Gidino, Mr. Prescott adjudged his work of good enough quality to procure him a position of recording engineer for Odeon.

From recording for Odeon Records, Gidino hired his services to Favorite Records at Linden, long before that label went to Carl Lindström AG, and in 1908, he joined the Columbia Phonograph Company, General in London, which he left after two years, having become interested in the new science of flying.

After a crash, and at the insistence of his mother, Gidino gave up aviation, promising never to fly again, and returned to his former occupation as a recording engineer, serving a number of European and British companies. At the time of the interview, Gidino said he was waiting to be called to the Italian colours.

In July, 1915, The Gramophone Exchange, at 29 & 31 New Oxford Street, London WC., advertised having just bought the whole stock of Fonotipia Records from the British Agents, Messrs. Barnet Samuel & Sons, Ltd. This appears to signify the end of the Agency which had been operative since the summer of 1908.

Reports reached England in November, 1915, that Emil Rink, had been released from his civil internment at Ruhlbén after fourteen months. (The camp was a race course where the detainees were housed in the stables and the Grandstand was the administration block.)

In December, a late employee of Fonotipia Limited at the Hertford factory was given a military funeral, having died of wounds sustained in Brussels when the German army invaded the country in 1914. As a refugee in England, the man had left his wife and children behind in Belgium.

I was interested in the fact that the funeral had been arranged by a representative of the British War Office and the Works Manager at Hertford, named as Mr. Thomas Dowle Addis, who had been in the employ of the Favorite Record Company of Germany and was its British representative at the time that label was taken over by Carl Lindström AG. He automatically became an employee of Carl Lindström (London) Ltd.

Mr. Addis had been in the trade a long time, for he was among the office staff of the Gramophone Company at Maiden Lane, London WC. in the first years of the century.

1916

In April, 1916, the Gramophone Exchange took over the Wilcox Record Supply Co. which had been a stockist of Odeon and Fonotipia records.

In August, an Order was made by the Board of Trade, requiring that both Fonotipia Limited and Carl Lindström (London) Limited were to be woundup, under the provisions of the amended "Trading with the Enemy Act".

Mr. C. E. Fletcher, who had already been appointed as a "Controller" of the business then had the dual task of running the businesses, while conducting proceedings for their winding up.

For two years, since the outbreak of the war, both German owned companies had continued to record and manufacture records, using the City Road and Hertford premises. By this enactment of 8th, August, Carl Lindström AG was to lose its factory, plant, recording gear, and the stocks of matrices and stampers, the combined businesses being scheduled to be put up for Public Auction at "The Mart", Tokenhouse Yard, London EC. on Tuesday, 17th. February, 1917.

In September, The Gramophone Exchange, holding all the remaining British stocks of Odeon and Fonotipia records, held a sale of both makes. All Fonotipia discs were offered at a discount of 33 $\frac{1}{3}$ % off list prices, and Odeon Records were down :- from 3s.0d. to 1s.9d for 10 $\frac{3}{4}$ -inch discs; from 5s. to 4s. for 12-inch; from 7s. 6d. and 4s. to 2s.6d. for 10 $\frac{3}{4}$ -inch Royalty; from 6s. and 10s to 4s. for 12-inch Royalty, and the single-sided 13 $\frac{3}{4}$ -inch Royalty Odeons, from 7s.6d. to 4s.

In October, comment in the "Sound Wave" pointed out that "The Germans showed unexampled enterprise in our Industry, and, if it had not been for the war, they would have captured the whole trade entirely."

At this juncture, half way through the war, out of three hundred German firms of all types in Britain, controlled by the Board of Trade, only two were being wound up.

In November, Mr. Fletcher, the Controller and Receiver for Carl Lindström (London) Ltd. sold the large stock of "Parlagraphs" (dictating machines) which had been in store at the City Road warehouse. The buyer was the Dictograph Company of London. A Mr. Cowen of Birmingham, and agent for the "Parlagraph", bought up all the odd spare motors, cases, etc., which amounted to "lorry loads". These sales constituted the final disposal of the British stocks of machines and components of the Lindström Company.

In December, it was said of Mr. Ruhl, the Managing Director of Carl Lindström (London) Limited, that he was then looking about twenty years younger now that the worry and trouble of winding up the company was drawing to a close. Mr. Ruhl observed that it was no joke to

lose a business (Beka Records) which he had worked up over a period of nearly twenty years, but he confessed he was happy to be rid of the anxiety of it all.

Although all talking machines and components had recently been disposed of at the Hertford factory by the Controller, the factory there, with its eighty record presses, stock making plant and a galvano plant, had still to be disposed of.

It was known, at the time, that two leading British companies were making a bid for the up-to-date factory where, under Otto Ruhl, munitions as well as gramophone records had been in production.

News came from Berlin, that large profits had been made at the Carl Lindström AG factory which had been turned over to the manufacture of munitions by the German Government. During the first two years of the war, the German firm had subscribed "phenominal amounts" to the German War Loan.

Said the "Sound Wave" - "Whoever would have thought that a factory manufacturing such innocent things as gramophones, would be able to produce munitions on such a gigantic scale, as we know to be the case."

Presumably this was with reference to the original Lindström factory in Berlin and not the Odeonwerke factory at Weissensee. If the latter too had been transformed into a munitions factory, one perhaps need look no further for the reason why such few Fonotipia records were made during the war years. However there is also the possibility of the abandonment of such records because they were not a viable economic proposition. The d'Erlangers and the Royal Opera House, Covent Garden and Scala, Milan, connections were no longer the motivating forces behind the Fonotipia label!

1917

In February, the Gramophone Exchange dropped the Odeon Record from its list of lines stocked. It was reported that a Nottingham syndicate headed by Sir Jesse Boot (of Boot's the Chemists) intended to make a bid for the Fonotipia - Lindström factory at Hertford which it wanted to utilise for 60% of its business which would be devoted to Government work in the manufacture of insulating materials.

By this time, Messrs. Fuller, Henry & Co. had received instructions to offer the businesses for sale by public auction, but the sale had been postponed as there was the possibility of a sale by "private treaty".

A gentleman who had inspected the Hertford factory remarked that he had been intrigued by the fact that the factory had been constructed upon a site which had been leased for only twenty-one years. It was his opinion that the concrete beds for the huge rollers, which were used in preparing the stock composition for the records, would be quite admirable for gun emplacements, which could dominate the three lines of the adjoining railway.

In May, it was reported that Mr. Emil Rink, a naturalised British subject, had died. On 12th. May, 1917, the newly formed Hertford Record Company Limited paid a deposit on the businesses of Fonotipia Limited and Carl Lindström (London) Ltd., the purchase price £50,000 being . . . alleged in later Court proceedings. The purchase included the works, premises and stocks of both companies, which had been ordered to be put up for public auction, but evidence points to a sale by private treaty.

The factory at Hertford consisted of 6,600 square yards in floor space, and contained the plant and machinery for record manufacture, master and "mother" recordings, shell matrices, musical instruments, office furniture and equipment, stocks and "work in progress". In City Road were acquired the recording studios, the head office and the London warehouse.

At the time of purchase the Hertford Record Company Limited had yet to receive its Certificate of Incorporation. This was registered on 19th October "with express sanction of the Board of Trade and His Majesty's Treasury". This new company had a nominal capitalisation of £24,000 in £1 shares, divided into 21,000 "A" shares, and 3,000 "B" shares, the "B" shares ranking "pari-parsu" but carrying no voting powers.

Three Directors were on the Board, Sir George Croyden Marks, Chairman, Mr. H.M. Lemoine both of Columbia Graphophone Limited, and Miss Amelia Marks. Only two shares were issued, one to Sir G. C. Marks and the other to Mr. Lemoine.

The working capital of the company was derived from loans, Sir G. C. Marks loaned £14,900, the Columbia Graphophone Co., Ltd. loaned £9,000 and Mr. H. M. Lemoine loaned £100.

These sums of money equalled the capitalisation of the business, but except for the two shares issued, no further allocations were made, as this formed the part of the Agreement entered into on 1st November, 1917, whereby those who had loaned the money would receive shares in the Company to a like amount only when H. M. Treasury restrictions had been removed. Once again we have an association of the Columbia and Fonotipia interests.

The Hertford Record Company, Limited was a private company and was forbidden to issue debentures or shares to the public. The registered office of the Company (No. 148763) was at 7A, Laurence Pountney Hill, London EC4. The Company Secretary was J. Parsons.

The Articles of Association of the Company included the following -
 To acquire, purchase and take over, as a going concern, all, or any part of the factory, premises, stock-in-trade, plant, machinery, and property and assets of Carl Lindström (London) Limited, Fonotipia Limited, and any allied companies.
 To carry on the business of manufacturers and dealers, in gramophone records (solid, laminated, built-up, or any other description), and gramophones and parts of gramophones, and other products.
 To act as agents for publishers and the products of dramatic, musical, and artistic works.
 To sell the undertaking, property and rights, or parts thereof, to any other company whose objects are in whole, or in part, similar to the Hertford Record Company Limited, but subject to the consent of the Board of Trade. Also to promote other companies subsidiary to the Hertford Record Company Limited.

The provisions in this last article, which was number 26, may have been an all-important one in the continuing story of Fonotipia Limited and the Carl Lindström AG of Germany. Unfortunately, a Company which was involved in the story, the Trans-Oceanic Trading Company, has not been open to research on my part so precludes a satisfactory account of events in the early 1920's.

The holders of the "B" shares, when allocated would be able to vote at General meetings of the Company only when and if the Board of Trade removed restrictions imposed.

Every shareholder was to be British by birth or naturalisation. No share could be

held in trust for any enemy, enemy state or corporation. Shares should not be allocated to Foreigners, without the consent of the Board of Trade, which would exceed 40% of the total shares, or 25% of the voting power.

The loans to the Hertford Record Company, Limited, carried an interest rate of 9½% per annum. The signatories to the Agreement by which the loans were made legal were Sir G. C. Marks, Mr. H. M. Lemoine, and, on behalf of the Columbia Graphophone Company, Limited, Messrs. J. I. Withers, A. R. Hall and the former General Manager for the second agency which had handled the Fonotipia and Odeon Records, Louis S. Sterling, Managing Director of Columbia.

AN OPEN LETTER TO THE TRADE

From the Hertford Record Company Limited on 14th. November, 1917.

Dear Sirs- We beg to inform you that we have now completed the purchase from the Controller appointed by the Board of Trade, under the Trading with the Enemy Act, the business heretofore carried on under the names of the Carl Lindström (London) Limited, Fonotipia Limited, and others, and that this company is now in possession of the Works, Premises and Stocks, alike at Hertford and at City Road EC.

We shall continue the chief business of manufacturing records as heretofore, but everything will be under the sole and direct personal control of this newly formed British Company, which has been registered with the express sanction of the Board of Trade and His Majesty's Treasury.

We hereby give notice that all prices and conditions of sale relating to the orders that are in hand at the works will be withdrawn as, and from, Monday next, 19th. November, and that all orders accepted as and from that date, will be the subject of an increased price concerning which we will write to you next week giving you the new prices and conditions of sale.

While we have had the responsibility in connection with these works, so far as the purchase is concerned, as and from the day of the deposit was paid on 12th. May last, we have been unable to take over control until now. We therefore take this opportunity of thanking you for the consideration that you have given to the Controller, the staff, and all those concerned with the orders that you favoured the Controller with during the extremely difficult period that is now closing, and we look forward to the continuance of the friendly relations, with perhaps a closer connection than has heretofore been possible, as we are desirous of serving you in future to the fullest extent in our power.

The Chairman of this Company is Sir George Croyden Marks, M. P., well known for many years as Chairman of the National Phonograph Company, Limited, and of other companies in which Mr. Thomas A. Edison was interested, while Mr. H. Lemoine, formerly Assistant Manager of the National Phonograph Company, Limited, and latterly Manager of Associated Copyrights, Limited, will be actively and personally concerned as a Director of the Company. The whole of the existing members of the staff, and others engaged at the Hertford Works, also the recording experts, are being retained by the Company.

Yours faithfully,

Hertfprd Record Co., Ltd.

(signed) Sir George Croyden Marks.

When the Hertford Record Co., Ltd. applied for the "Fonotipia" as a registered Trade Mark to itself in November, 1917, it gave its address as Mead Works, Gas House Lane, Hertford, and as 62 Oxford Street, London W. In November, it requested that the trade mark "Jumbo" No. 301,679, of the Jumbo Record Fabrik G.m.b.H. should be suspended from the ownership of the German company and be put in its name. This request was granted, but not until December, 1918, one month after the cease fire had sounded. An Odeon and a Beka Trade Mark was also taken.

1918

The Gramophone Exchange had again offered Odeons at Sale Prices during July. In May, 1918, the word "FONOTIPIA" was registered to the Hertford Record Co., Ltd. Earlier, in February, the Company had been assigned the registered trade mark "VENUS" from the Columbia Graphophone Co., Ltd.

Odeon and Fonotipia Records were still being offered by the Gramophone Exchange, but Beka Meisters were not.

On 15th October, 1918, with a new Company secretary in Mr. J. M. Harmer, the registered office of the Hertford Record Company was then notified as being at 59, Lincolns Inn Fields, London WC.

On 18th October, 1918, the winding-up order against Fonotipia Limited, of 1 Broad Street Place, London EC, now without any factory or business, was re-affirmed, and on 11th November, Mr. C. S. Fletcher, the former Controller of the business in 1917, was appointed Liquidator. This was on the same day as the cease fire of World War I.

1919

In January, 1919, the Gramophone Exchange began advertising fresh pressings of Beka Meister records, which were from matrices held at the Hertford Factory. The list of artistes available under this label indicated this was so as a number of their recordings had been made after the commencement of the war, so there was little likelihood of the masters of such recordings having yet found their way to Berlin. The Beka Meister matrices held in Berlin would, generally speaking, be those made prior to the outbreak of war.

In March, 1919, Signor Gidino the recording engineer, was mentioned as being in London with the position of Managing Director of British Gramophone Motors, Ltd., with whom were associated Mr. Hugh Dixon and Mr. E. Carter as co-directors.

Mr. A. J. Balcombe, formerly manager of the City Road studios, of Carl Lindström (London) Ltd., was reported as a director of another gramophone manufacturing company.

In April, 1919, the Jumbo Record, the only label left on sale in Britain which originated with Fonotipia Limited, was taken out of circulation, but the Hertford Record Co. Ltd. kept the repertoire going by re-naming its record "Venus Record", thus making use of the trade mark assigned to it in February, 1918.

On 5th June, 1919, the allocation of the 23, 998 shares which had been restricted in allocation by His Majesty's Treasury Department, was notified as:-

14,899 "A" shares to George Croyden Marks (already holding one other share).

99 "A" shares to Mr. H. M. Lemoine (already holding one other share).

6,000 "A" shares to the Columbia Graphophone Co., Ltd.
3,000 "B" shares to the Columbia Graphophone Co., Ltd.

975

1920

In the July, 1920 edition of "The Sound Wave", it was mentioned that the agreement entered into by a number of "small goods" houses, the "Never Again" Movement, not to sell German goods for twelve months after the peace treaty was now found to be in direct opposition to Government policy regarding trade with Germany. The businesses involved therefore abandoned their combine and took their own individual courses of action. By September, new records were coming into Britain from America, particularly the vertical cut and lateral-cut "Okeh" records from the Otto Heinemann Phonograph Supply Company, Incorporated. The Otto Heineman who was a director of Carl Lindström (London), Ltd., and Fonotipia, Ltd., both in liquidation and who had sailed for America in December, 1914.

Being the same man we need look no further for the later connection between Lindström, Parlophone and Okeh records. Odeon single-sided discs of "The General Phonograph Corporation, New York, - makers of the famous Okeh Records" also bore the legend on the label "Recorded in Europe by the International Talking Machine Company".

As late as December, 1920, German record and machine manufacturers were working only 36 hours weekly. Russia was now closed as an export market and there were still difficulties in Britain for the importation of German-made goods.

Austria had its own Lindström and Austrian Companies' factories. In Spain, the Gramophone Company, Ltd. and the International Talking Machine Co.m.b.H (Odeon Records) had their own pressing plants. Business in Italy was reported to be firmly with the Gramophone Company whose recorded repertoire could not be matched both in quality and quantity.

In South America, the Lindström factories in Rio de Janeiro and Buenos Aires controlled demand, although the Victor Talking Machine Company was then contemplating erecting production plants there, this never having been done earlier as it was difficult to meet demands in North America. The USA trade, mostly Victor, was making every endeavour to keep out German goods, although two millions behind in orders which could not be satisfied.

QUALITY PRODUCTS

If you are assembling high class cabinet gramophones, it is essential that you should use a high class equipment. Let us quote you for your fittings.

Motors of Quality. Bevel edge plush covered pressed steel turntable.

Limit Tonearms, Limit Press Button Autostop, Alba Aluminium Sound Boxes.

A. J. BALCOMBE, 51, Tabernacle St., E.C.2. Phone-C'WELL 1322 1323

Owing to the low currency rate in Germany at this time, the German talking machine industry was at a low ebb, which included the Beka, Fonotipia, Odeon and Parlophon records of Carl Lindström AG. It was said that the German retail trade was facing catastrophe especially in the "luxury" line of gramophones and records. A suggestion that prices should be lowered was rejected by the Commercial Union in Germany. The times were not at all propitious for a revival of recordings for the Fonotipia label.

The last issues of Venus Records (formerly Jumbo Records) were in February 1920, and other labels which had been continuously in production at Hertford, also appear to have been withdrawn. When examined closely, the appearance of the last Venus records leads several collectors to suspect that they were not made at Hertford, being very reminiscent of discs being pressed at that time by the Crystalate Manufacturing Co., Ltd.; the Company which formerly pressed Odeon, Fonotipia and Jumbo in Britain.

On 3rd November, 1920, Mr. Otto Ruhl, the former Managing Director for Carl Lindström (London) Ltd. was appointed Agent in England for the Fonotipia records of the Societa Italiana di Fonotipia of Milan, Italy.

Here was an awkward state of affairs! Two separate enterprises with rights to the Fonotipia record. Mr. O. Ruhl and the Hertford Record Co., Ltd., which since June, 1919, had been a subsidiary of the Columbia Graphophone Co., Ltd. But things were not quite as they appeared, as was to be shown by later events.

By December, 1920, it would seem that Columbia's "Hertford Record Company, Ltd." was no longer supplying the market with records bearing labels which had become its property with the purchase of the businesses of Fonotipia Limited and Carl Lindström. Jumbo, Beka Grand, Favorite, Scala and Coliseum records had not been pressed since the spring. It is true that Coliseum and Scala Records were on sale, but they were being pressed by others and from completely different matrices. Beka records were on sale, but they were imported from Germany, and were a mixture of pressings from matrices in Berlin which had been there when the Hertford factory had come into production, and new recordings made by Carl Lindström AG, or its subsidiaries, during or after the war.

A new complete catalogue of Beka, Beka Meister and Beka Meister Dance Records was in circulation at about this period. No date is printed upon it, but it contained none of the recordings which had been produced at Hertford from late 1912, or early 1913 up to 1917, when Beka Records had ceased to be advertised. Internal evidence shows the catalogue to have been printed in Germany.

It should be borne in mind, that at this time, Fonotipia Limited, in liquidation, was still a registered Joint Stock Private Company, its business having been sold for an allegedly £50,000 (who received the money?) and was, one assumes, still a subsidiary of Carl Lindström AG of Germany, the stockholders of the company. The Hertford Record Company Limited had NOT taken over Fonotipia Limited as a company - it had only purchased the business as it existed in Britain.

Part of that business was the stock of matrices and the Columbia Graphophone Company, Ltd., now began to make use of some of this stock. In December, 1920, a considerable supplement of recordings taken from Jumbo Record matrices of the Fonotipia Limited (lxo prefix) or

Lindström (London) (35,000 series) of the music hall comedian Billy Williams was issued on the 10-inch "REGAL" label.

During the latter months of 1921, recordings of 12-inch diameter taken from Odeon record matrices of Fonotipia Limited, comprising eight sides of the tenor John McCormack, were issued under the "COLUMBIA RECORD" label, and a new size of REGAL discs was introduced with over a dozen sides from the 10 $\frac{3}{4}$ -inches diameter Odeon Record matrices, by the same singer. Other artistes appeared on the Columbia or Regal labels, drawn from the matrices which were in store at Hertford and therefore the property of the Columbia Graphophone Company, Ltd. Lenghi - Cellini was one such.

There is evidence that besides the Fonotipia discs and Beka Records which were arriving in Britain from Germany, the Parlophon record of 12-inches diameter, also controlled by Lindström AG, had arrived, or was about to. I have found no mention of the return of Odeon Records from abroad, for Odeon Records were being handled only by specialist dealers, many of British original matrices.

The fact that BEKA RECORDS were being imported (? by Ruhl) raises the interesting point that the registered trade mark in Britain for Beka Record rested with the Hertford Record Co., Ltd. who had been granted its transfer from the Beka Record G.m.b.H. (later as an AG company) in 1918, together with one of the Odeon trade marks (of the International Talking Machine Co. m. b. H.) and one of the Jumbo Record trade marks. The Hertford company had also been registered with the word "FONOTIPIA" as a trade mark. Previously only the label on Fonotipia discs was registered as a trade mark. So, were the Beka Records from overseas imported by the Hertford Record Company itself, or by others under its licence? Or were such Bekas an infringement of the Hertford Record Co., Ltd. trade mark?

Concerning "FONOTIPIA", the Hertford Record Co., Ltd. began proceedings against Otto Ruhl, the newly appointed Agent for the records bearing the labels "Societa Italiana di Fonotipia, Milano". One takes it that Messrs Barnett Samuel had terminated its Agency.

During 1920, the agreement between the Italian Music publishing house of G. Ricordi & Co. and Fonotipia Limited was due to expire if not over-ridden by the copyright regulations of the Berlin Convention of 1909. Was it renewed? Was it possible to renew an agreement with a company having a compulsory winding-up order against it?

1921

In February 1921, the Gramophone Exchange began advertising "new" Fonotipia records again. All artistes mentioned in the list published as part of the advertisement were from pre-war recordings. A "First" and comprehensive catalogue was also available.

Further advertisements for the Fonotipia records were published in March and in August. The "Sound Wave" magazines received some of the August issues for review mentioning that Mr. Russell of the "Exchange" was the sender of the records. The periodical also carried a three column article on the works written for orchestra by Italian composers, which were then available to the public on the newly-pressed Fonotipias.

The point was made that Italy was primarily an "Operatic" country (!), and the orchestral works which came under review were largely of preludes, overtures, entr'actes and intermezzi from operas. Records of this type of music had usually been recorded by the Royal Italian Marines Band, the records being from the 92,000 and 62,000 series, and the Municipal Band of Milan.

'Fonotipia'

Celebrity Records



**10³-inch
and
12-inch
Double
-Sided.**



ROYAL ITALIAN MARINES

BAND

MUNICIPAL BAND OF MILAN

ORCHESTRA AND CHORUS OF
LA SCALA THEATRE, MILAN

MARIO SAMMARCO

PASQUALE AMATO

GIUSEPPE ANSELMI

ALESSANDRO BONCI

EUGENIA BURZIO

FERRUCCIO CORRADETTI

ADAMO DIDUR

ORESTE LUPPI

ANTONIO MAGINI COLETTI

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On 3rd May, the registered trade mark of the Societa Italiana di Fonotipia of Milan was renewed by the Patent Office in London, in the form of its record label.

The Hertford Record Co. Ltd. was already registered with the word "FONOTIPIA".

On 4th and 5th. May Mr. Ruhl was summonsed by the Hertford Record Co.,Ltd on the charge of selling goods to which a registered trade mark had been falsely applied, and on another charge of having in his possession goods upon which a registered trade mark had been falsely applied.

The preliminary hearing of the case was heard in May at the Guildhall Police Court, London EC. Mr. Otto Ruhl, having been cautioned, had the charge read to him to which, through his Counsel, Mr. Huntley Jenkins, he of course pleaded "Not Guilty".

Mr. Ruhl desired to be sworn and give evidence in his own defence, although he had been warned that anything he might say could be used in evidence against him. He said that his full name was Frederick Otto Ruhl and that he resided at 41. Ludlow Avenue, Harrow, Middlesex, having become a naturalised British subject in June, 1909.

In reply to questions from his Counsel he gave the following account - Prior to the war he had had nothing to do with the sale and manufacture of Fonotipia Records, his position was as representative of a firm controlling several subsidiary firms, of which Fonotipia was one. He said he was familiar with the Fonotipia records, part of which were manufactured in Italy and the pressing done in Berlin and in Milan. (So by May, 1921, can we assume that Fonotipia discs were being manufactured in Italy? The first evidence I have seen, but it does not tell us for how long Italian pressings had been undertaken, if at all.) Ruhl agreed that Fonotipia Records had always carried the label which the Italian company had registered in England as its trade mark, a copy of which was shown him, the registration date being given as 11th. October, 1907, having been renewed the day before his first summons.

At this point, the fact that the trade mark had been renewed caused some discussion between Ruhl's Counsel and the Magistrate's Clerk. From the discussion it was determined that the application for renewal had been made in January, 1921, the fee paid, the renewal dated 3rd. May, and the certificate of registration issued on 21st. May, and to run from 8th. July, 1921 for a period of fourteen years. The original registration was due to expire in July, 1921.

Confusion then arose when Ruhl was asked, "Has the trade mark "Fonotipia" been applied to the particular records in question ever since the trade mark was registered?"

Ruhl answered, "It has". But of course it had not! "Fonotipia" as a word was the registered mark of the Hertford Record Company, but Ruhl had understood the question to mean the label with which he was familiar.

Mr. Travers Humphreys, for the Hertford Record Co. asked Ruhl what that meant, and Ruhl replied that it had been applied by the Italian Company, to which Mr. Humphreys said, "That is not the trade mark of Fonotipia, it is very different".

From further questioning Mr. Ruhl stated that the Italian company had formed Fonotipia Limited in England, but not the International Talking Machine Co.m.b.H., which it acquired. He said that he never knew if Fonotipia Limited acted as the selling agent for the Italian Company (which it did not= F.A.) as that was prior to his joining the company. He admitted

he knew that Fonotipia Limited of London advanced money to the International Talking Machine Company for the erection of the factory at Hertford and that that factory was eventually offered for sale by the Public Trustee, but he denied that the Fonotipia label, a registered trade mark had been part of the sale, and the reason it was not offered for sale was because it was the property of an Italian company (which was not an enemy in war).

An examination of the conditions of sale of Fonotipia Limited to the Hertford Record Co. revealed that the trade mark of the Italian Company was NOT part of the sale. But Mr. Travers Humphreys objected that the Plaintiffs had bought the copyright. Defendant's Counsel then said he had a letter from the Public Trustee to the Directors of the Hertford Record Co., Ltd., Sir George Croyden Marks and Amelia Marks, which would prove otherwise and which he would have proved. When the Magistrate said it could be proved at the trial, Ruhl's Counsel said that he did not want the case to go to trial.

Ruhl then affirmed that he never knew anyone had registered the word "FONOTIPIA" as a trade mark until he was served with the summons, nor had anyone objected to his selling Fonotipia records imported from Italy since the previous November.

The records he had sold to the representative of the Hertford Record Co., Ltd. bore the usual registered trade mark label, and that was the only trade mark that had ever been used for Fonotipia Records.

Ruhl said that at the time of the sale of the business to the Hertford Record Co., Ltd. he was a Director of Carl Lindström (London) Ltd. the controlling company that had power over the other companies.

Under cross examination from the Plaintiff's Counsel, Ruhl said that the six Fonotipia Records, which were exhibits in the case, he had obtained from the International Talking Machine Co.m.b.H. in Germany, as he had the other 700 discs which were found at his place of business. He had received them at the beginning of 1921, which were the first he had acquired from Germany, and were, as far as he knew, the first to be imported into England since the war had finished.

It may be worth recalling here that Beka Meister Records from new English pressings had been on sale as early as 1919, as the advertisements of the Gramophone Exchange for that year show, as had other Bekas from Germany since 1920.

Ruhl declared that the re-registration of the trade mark of the Italian company had no connection with him, but he had communicated with the company as agent for their discs. (It must be remembered that the Societa Italiana di Fonotipia, in Milan, was a subsidiary of Carl Lindström AG of Germany, or its associate the Trans-Oceanic Trading Company of Holland.)

Mr. Ruhl handed up a document of 3rd. November, 1920, which read, "We hereby agree to your selling Fonotipia records in England and appoint you the sole selling agent for this brand of record, subject to three months' notice". This became exhibit No. 20.

(This interesting trial will be continued in our next issue.)

Correction and & Adendum to page 685/F3 of June, 1976. Mr. M. Kinnear of Melbourne has told us that Odeon Record numbers in the 94,000 series are in the Bengalee language of the "Indian sub-continent", not Italian as we gave. The 95,000 series is in the Hindi and Gujerati languages.

GRAN PREMIO all' Esposizione Internazionale di Milano 1906 ⁹⁸¹



Above. A typical Fonotipia record packet, having on the outside a picture of the artiste whose performance was recorded upon the disc within. On this particular packet is a label from The Wilcox Supply Co. 33. Oxford Street, London W., saying, "This record is guaranteed free from any manufacturing defect. It is a perfect specimen of its kind, has not undergone any previous usage and has been played only once (for testing purposes), before this seal was affixed. The guarantee as to its newness holds good so long as the label which covers the bored-out centre remains intact." Joe Pengelly, who kindly loaned the packet affirms that the record inside had a little label over the centre hole intact, indicating its newness. The label from Messrs. Wilcox, on the packet above was printed in black on dark red, hence just a black circle above.



PATHÉ Disc Machine

983

MODEL E

Modèle de Luxe

Price: £12-12-0



Fitted with our TONE ARM.

Includes

Powerful Motor in beautifully carved mahogany polished case, with cover, hinged top, speed indicator.
A Highly ornamented brass Flower horn.
A **Pathé** sound box, fitted with unwearable sapphire for playing **Pathé** Discs.

PATHÉ Frères London, 14, 16, 18, Lamb's Conduit Street, W.C.

PATHÉ Disc Machine.

MODEL F.



No Needle required.
Independent Crank Winder.
Plays Discs of any size Three
minutes at one winding.

Price - £2 5 0

INCLUDES—The Motor in Varnished Case, Hinged Top, to allow examination of Motor.

A Flower Horn, "F."

Pathé's New Patent Ebonite Sound Box, fitted with unwearable Sapphire for playing Pathé Discs.

PATHÉ DISCS begin from the centre.

PATHÉ Frères London, 14, 16, 18, Lamb's Conduit Street, W.C.

PATHÉ Disc Machine.

MODEL P.



No Needle required.
Independent Crank
Winder.
Plays Discs of any
size Three minutes
at one winding.

Price - £3 5 0

FITTED WITH OUR NICKEL TONE ARM.

INCLUDES—The Motor in Highly Polished Case, Hinged Top
to allow examination of Motor.

A Flower Horn, "P."

Pathé's New Patent Ebonite Sound Box, fitted with
unwearable Sapphire for playing Pathé Discs.



Elizabeth Spencer
Soprano

Well known American concert singer and one of the most popular phonograph artists in the world. Born in St. Louis but received most of her musical education in Paris.

"Early days in the reign of a Monarch"

It could have been the Coronation
of King Edward VII which inspired
the choice of the name by the
Gramophone & Typewriter, Ltd.

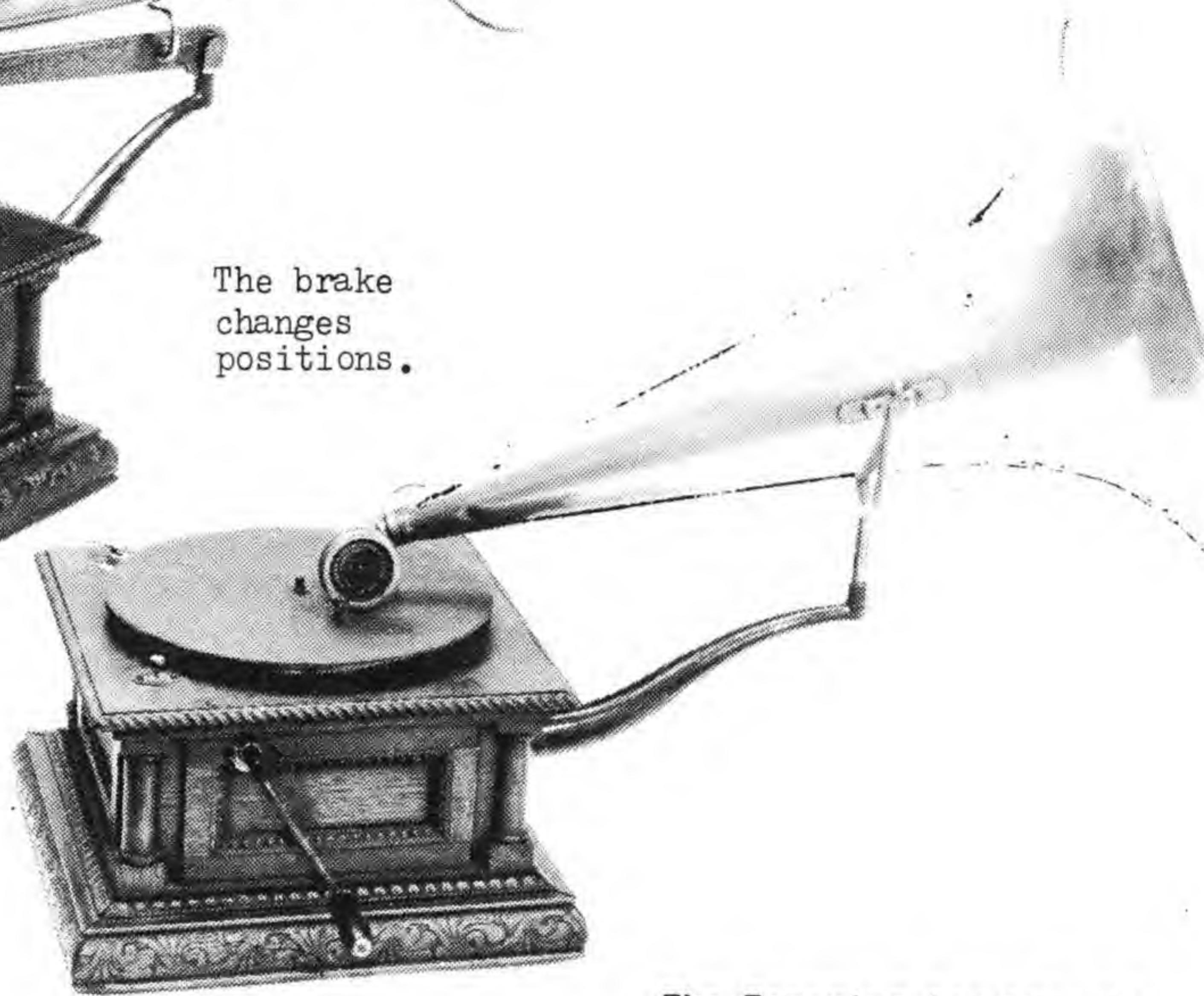
987

MONARCHS

Two 'Monarchs' from early 1903.
One still has the screwed plate
to hold the record firm.



The brake
changes
positions.



The Tapering tonearm was
given to the 'Monarch' in
February, 1904, complete
with 'goose-neck' to
minimise pressure upon the
needle. Such tonearms had
been given to the more
expensive models in
September, 1903.



Having been asked several times by newcomers to the hobby about the manufacture of 78 rpm discs, we are grateful to EMI Ltd. for permission to reprint the relevant pages from the 1938 booklet "Writing in Sound".

Writing in Sound

EVERYONE knows what a gramophone record looks like, the familiar black shining disc, which on closer examination reveals a surface broken up by tiny grooves so small that some 130 of them do not cover more than an inch.

What is Recording?

The recording of sound dates from 1859 in which year, at a meeting of the British Association, Leon Scott de Martinville demonstrated that sound vibrations could be written down, or "recorded."

His apparatus, which he called the "Phonautograph" consisted of a cylinder mounted in bearings with a handle attached to one end of the spindle. The cylinder was coated with lamp-black, and when it was rotated, and sound uttered before a mouthpiece, traces of the vibrations were produced on the blacked surface by a hog's hair bristle attached to a parchment diaphragm. Similar sound gave similar traces, proving Scott's contention. If you hold a modern gramophone record so that the light catches the surface, you will see that it is one mass of tiny "sound waves" and these are the direct descendants of Scott's "Writing in Sound."

At that time there was no thought that the wavy traces could be reproduced back again into audible sound, and it was nearly 20 years before this important aspect of Scott's experiment was taken up.

The first to accomplish this was Edison, who substituted a rigid point for the flexible bristle, and the cylinder was covered with tinfoil instead of lamp-black. On the needle being passed over the indentations it had made when "recording" the sounds were given back again.

It is said that "Mary had a little lamb" was the first recorded piece.

Edison's apparatus was called the "Phonograph" and in the course of time these machines and their cylindrical records attained considerable popularity.

In 1887, Emile Berliner, of Washington, conceived the idea of recording on discs instead of cylinders. His method was directly opposed to that of the Phonograph and he considered that the side to side track of his recording needle in a groove of even depth would give greater freedom than the "hill-and-dale" cut of the cylindrical record, in which the limitations of the medium used were unable to cope satisfactorily with sudden stresses. The first experiments were with lamp-blacked paper slips. These he fixed with shellac, mounted on zinc and etched by acid. He thus went back to Scott's "Phonautograph," in which the soft bristle made side to side traces.

A micro-photograph of the surface of a record showing the sound grooves. There are as many as 130 grooves to the inch.



He then tried to make a complete record, using a thick glass plate coated with lamp-black. He fixed the traces and they were duly etched into the glass.

Berliner called his reproducing apparatus the "Gramophone" and having secured a patent for his recording process in 1888, he discarded glass plates in favour of zinc and evolved a method of duplications by making electrotyped metal moulds and pressing his record on a softened material. He found the ideal material to be a shellac compound, and with this, and his "Gramophone" (now so familiar from the picture "His Master's Voice"), he founded the industry that has brought the finest of music into countless homes.

Modern recording practice dates from 1925 when electrical recording made it possible to record almost anything successfully, and removed the physical restrictions under which recorders (and those who recorded) laboured in the old days of "acoustic" recording.

In the Recording Studios

After using various concert halls and other public buildings for earlier electrical recordings, "His Master's Voice" were convinced that ideal conditions were essential to the making of recordings of a consistently high standard.

So, having found a large and quiet garden behind a staid Victorian house in Abbey Road, St. John's Wood, not far from the famous Lord's Cricket Ground, the property was acquired and soon, behind this old-fashioned frontage, there arose a series of wonderful studios designed for every recording purpose.

The absolute exclusion of all "outside" sound being one of the main considerations, the brick walls are nowhere less than $13\frac{1}{2}$ inches thick. In addition, each studio is isolated by surrounding corridors. The precautions against outside interference might strike a visitor to the studios as extraordinary, but the men who designed them had memories of otherwise superb records made at Hayes in what were then thought to be soundproof studios, having been ruined by the introduction of unwanted effects provided by the factory hooter and the shrieks of express trains on the adjacent main line of the Great Western Railway.

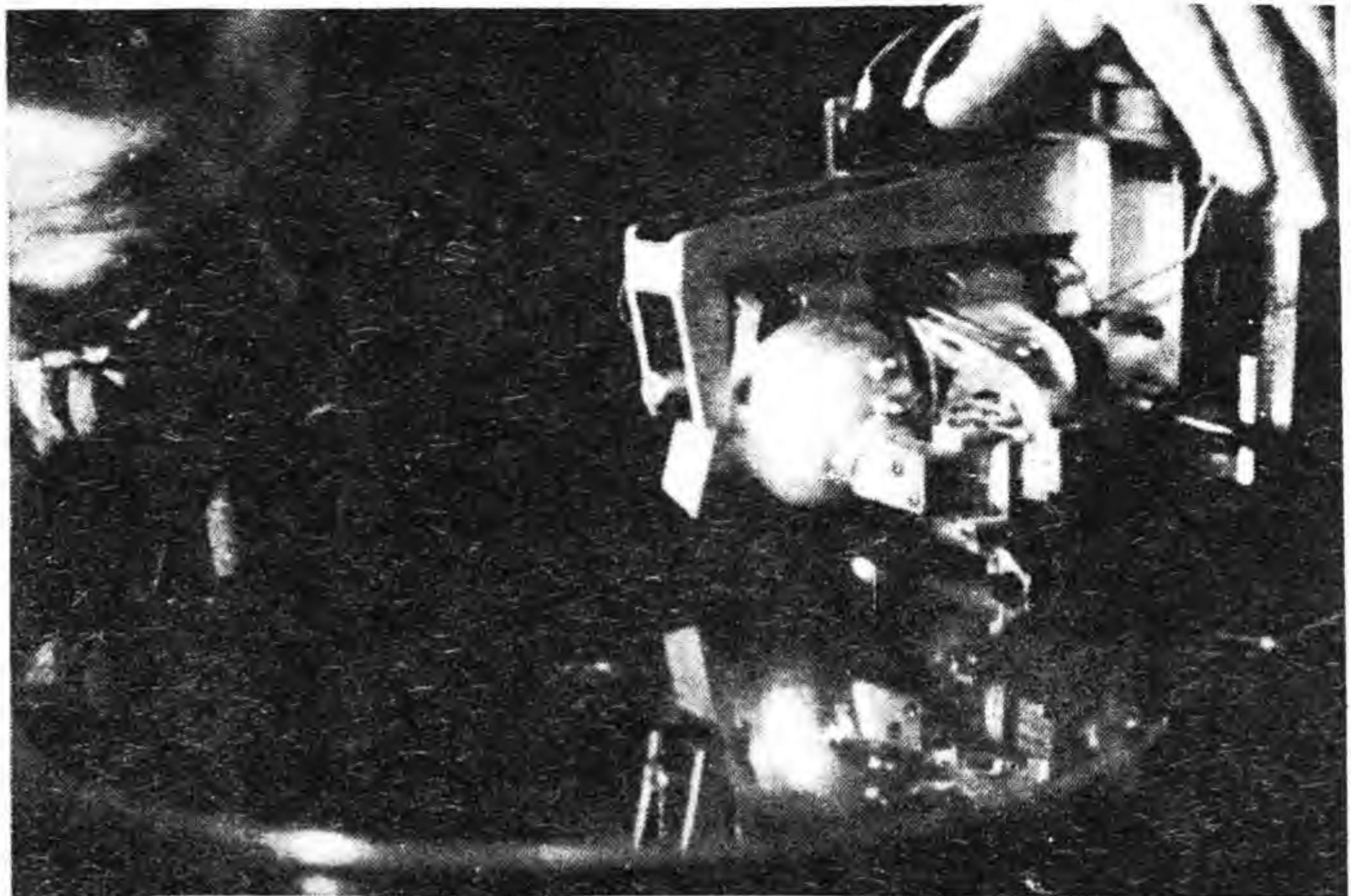
In addition to their soundproof qualities, the studios embody the results of deep research into the science of acoustics as, for example, the exact time taken by various qualities of sound to die away into complete silence. Much of the knowledge gained in the construction of these recording studios is also embodied in the modern broadcasting studio. Then, of course, there is an immense amount of electrical apparatus designed to carry out the preservation of the delicate sound-waves.

There is a central Control Room, and each recording studio has its own adjacent Recording Room, containing several recording machines. These machines look rather like big gramophone motors, and, strangely enough, in this veritable temple of electrical wonders, these recording instruments derive their motive power from pulleys and a large weight which is wound up by hand like a grandfather clock before each record is taken. This is to ensure a perfectly even speed for the turntable, by reason of the gravitational pull exerted on the weight.

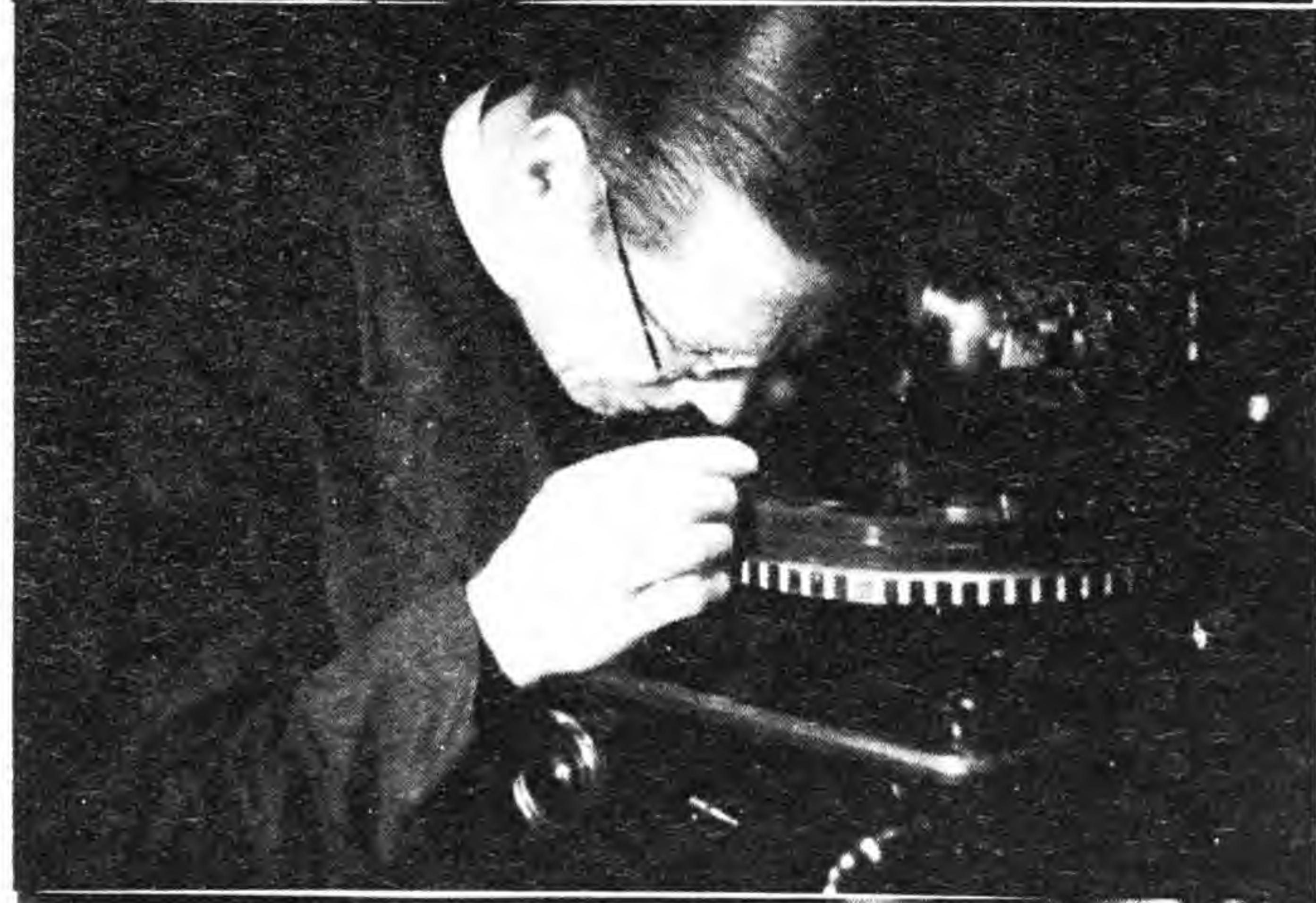
At a Recording Session

Let us look in at No. 1 Studio, which, with its capacity of 200,000 cubic feet, can accommodate comfortably some 250 performers on its raised orchestral gallery, with

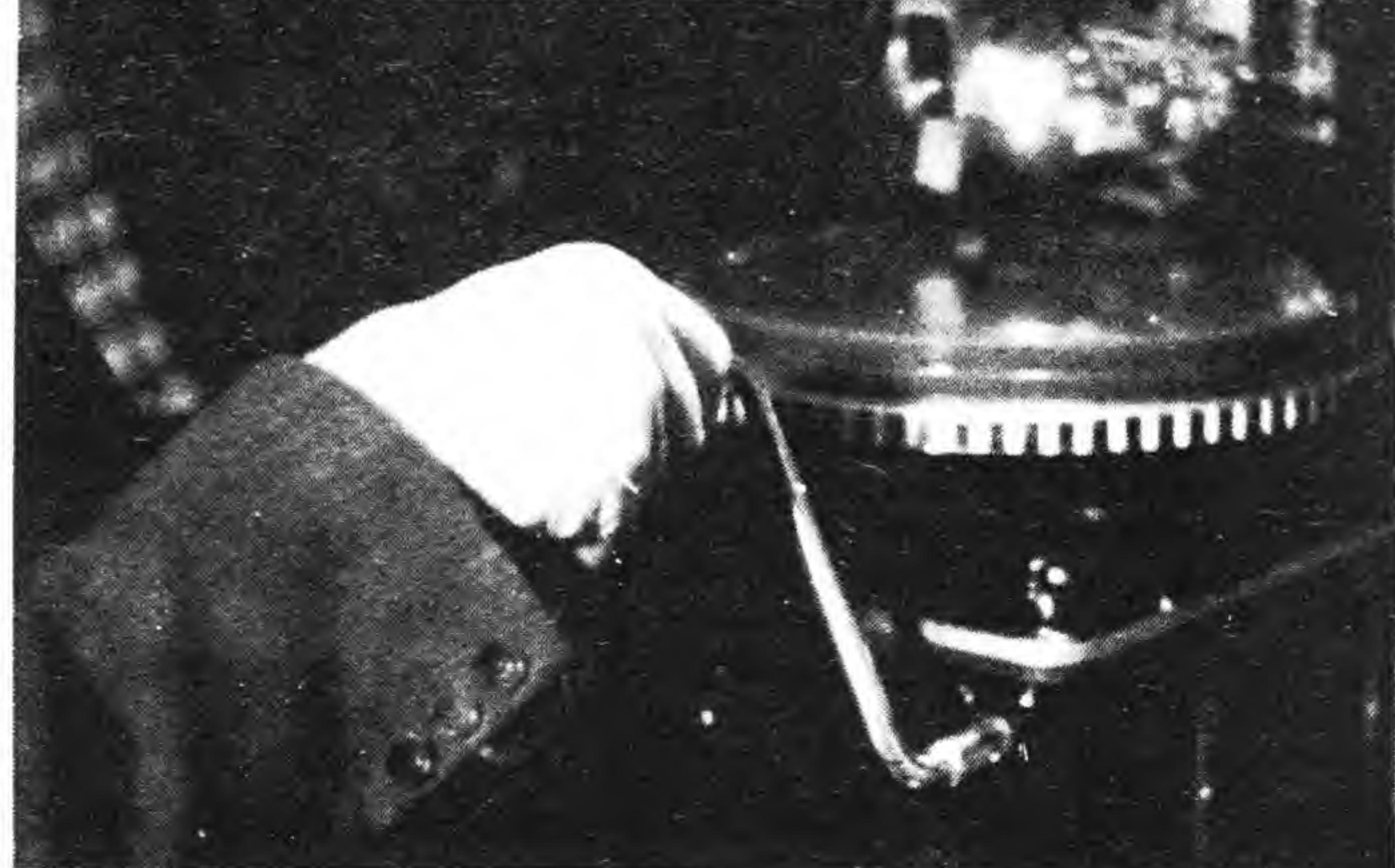
*The Recording Engineer
tests the cutting stylus on the wax*



*. . . and examines the result
through a magnifying glass.*



He then winds up the weight.



seating space in front for an audience of 1,000, to say nothing of a large modern theatre organ. This great studio was inaugurated in 1931 by the late Sir Edward Elgar, who recorded his Symphonic Suite "Falstaff."

At the moment of our visit, a famous symphony orchestra is about to make some records under the direction of a world-famous conductor. As we enter through one of the swing doors, the orchestra has just finished rehearsing and is awaiting the verdict of the recording engineer who lives behind a glass panel at the far end of the studio. Seated near the conductor is a man with a telephone at his ear, and a full score of the work on his knee. He listens and passes on the criticisms. "Too much trombone . . . not enough bass" and so forth. Slight changes are made, and the piece is again played, perhaps only in part, for the purpose of balance. The visitor feels very glad that they are not really recording, as he has a sudden desire to cough, which he does, and is immediately thrown into dreadful confusion, as there is a sudden *pianissimo* which gives his cough great prominence. He feels that he is being looked at.

He is not thrown out, however, and after more consultations between the conductor and his telephonic medium, a peremptory tap on the music stand warns the visitor that the great moment has come.

A buzzer sounds.

The silence is terrible, and the visitor is conscious of his wrist watch.

Red signal lights glow, signifying that the recording engineer has lowered the cutting stylus on to the beautifully polished wax disc, and that every sound is now being received by the microphone suspended over the orchestra.

Gradually the visitor loses his self-consciousness in the beauty of the music. As the great orchestra makes surges of lovely sound he becomes so entranced that he almost jumps when the music ceases, and the orchestra seems almost frozen to silence. The buzzer sounds again and everyone relaxes in a hubbub of conversation, fiddles tuning and all the pleasant babel of a big orchestra taking its ease. Silence once again for the "play-back" of the trial recording, which is reproduced on loudspeakers both in the studios and in the recording room. As the play-back renders the original wax useless for manufacturing purposes, important recordings are often taken on duplicate recording machines, one wax being used for the play-back and the other retained for succeeding processes. In this instance, everything seems to have gone well, and the next "side" can be taken. Sometimes, however, several recordings have to be made before everyone is happy about it.

In this respect, recorded music has an advantage which is unique. At a concert or a broadcast programme all may go well, with everyone singing or playing at their best. If not, it can't be helped, and apart from an actual breakdown, the performance has to go through. The final *recorded* performance is the survival of the fittest. It has had to satisfy everyone concerned including the artist, and the standard set is no less than perfection.

Now we take our visitor into the recording room, where the wax disc is engraved. There is an imposing array of dials and complicated apparatus, but the recording machine with the heavy wax disc on the turntable needs no explanation. The recording engineer listens to the rehearsals as well as to the final performance through a loud speaker, as his room is also sound proof, and in consequence, what he hears is exactly what is being recorded on the wax.

It is he who presses the warning buzzer and switches on the red light, just after he has lowered the cutter on to the wax. His is the unemotional part of the business, and

his eye never wavers from the stylus which, with a quiet hiss, " writes down " a symphony or the latest wise-crack of a popular comedian. The cutter, which registers the vibrations transmitted from the microphone via an amplifier, turns off a little wax shaving which is immediately removed by suction.

When the wax record has been made, the recording engineer examines its surface through a magnifying glass, and if all is satisfactory, numbers the wax on the plain centre portion, places it carefully in a special container. In due time, with the other wax records made that day, it is collected for transport to the Record Factory at Hayes, Middlesex, where it is to be converted into the kind of record you buy from your " H.M.V. " dealer.

In the Studio, the visitor's splendid isolation may have depressed him. In the Record Room, he soon feels another type of depression. The warmth becomes insistent, owing to the fact that the wax " blanks " have to be kept at a certain temperature in order that they may take a perfectly even " cut." However, he is restored to normal by a welcome cup of tea in one of the canteens and feels that he knows a lot more about recording than he did an hour previously.

Duplicating the Records

As soon as an engraved wax arrives at the Record Factory it is prepared for electro-typing by dusting the surface with metallic powder so fine that it does not affect the delicate sound traces.

This metallised surface attracts the particles of copper in the plating bath, and a thin but strong " negative " shell is soon deposited on the wax. The removal of this calls for very great skill and experience, since in stripping it from the wax, the wax itself is rendered useless.

The first copper shell is called the " Master " and instead of grooves in its surface it bears the sound waves from the wax in the form of ridges. Records could be pressed at once, but after a limited time the " Master " would begin to wear.

So a second copper shell called the " Mother " is now grown on to the Master. This is again a positive, and no use for pressing records, and the Mother is therefore put back into the plating bath and a third and final shell deposited. This is called the " Working Matrix " and these are taken from the Mother as often as is necessary.

The Master is then filed, in one of the fireproof vaults where about 150,000 such Masters are stored, representing the best of recorded art of nearly 40 years. The Master is only withdrawn from this repository when damage to a Mother shell necessitates the making of a new one from the Master.

It may here be noted that Working Matrices of a number of famous records of speech and music have been deposited in hermetically sealed cases at the British Museum, where they will remain for the information of future generations.

The Working Matrix is now backed with a steel plate and the centre hole drilled. Sample records are pressed from it. These samples undergo various tests for wear, musical quality, etc., and if these prove satisfactory the record is put into production.



He runs an experienced eye over the recorded wax.

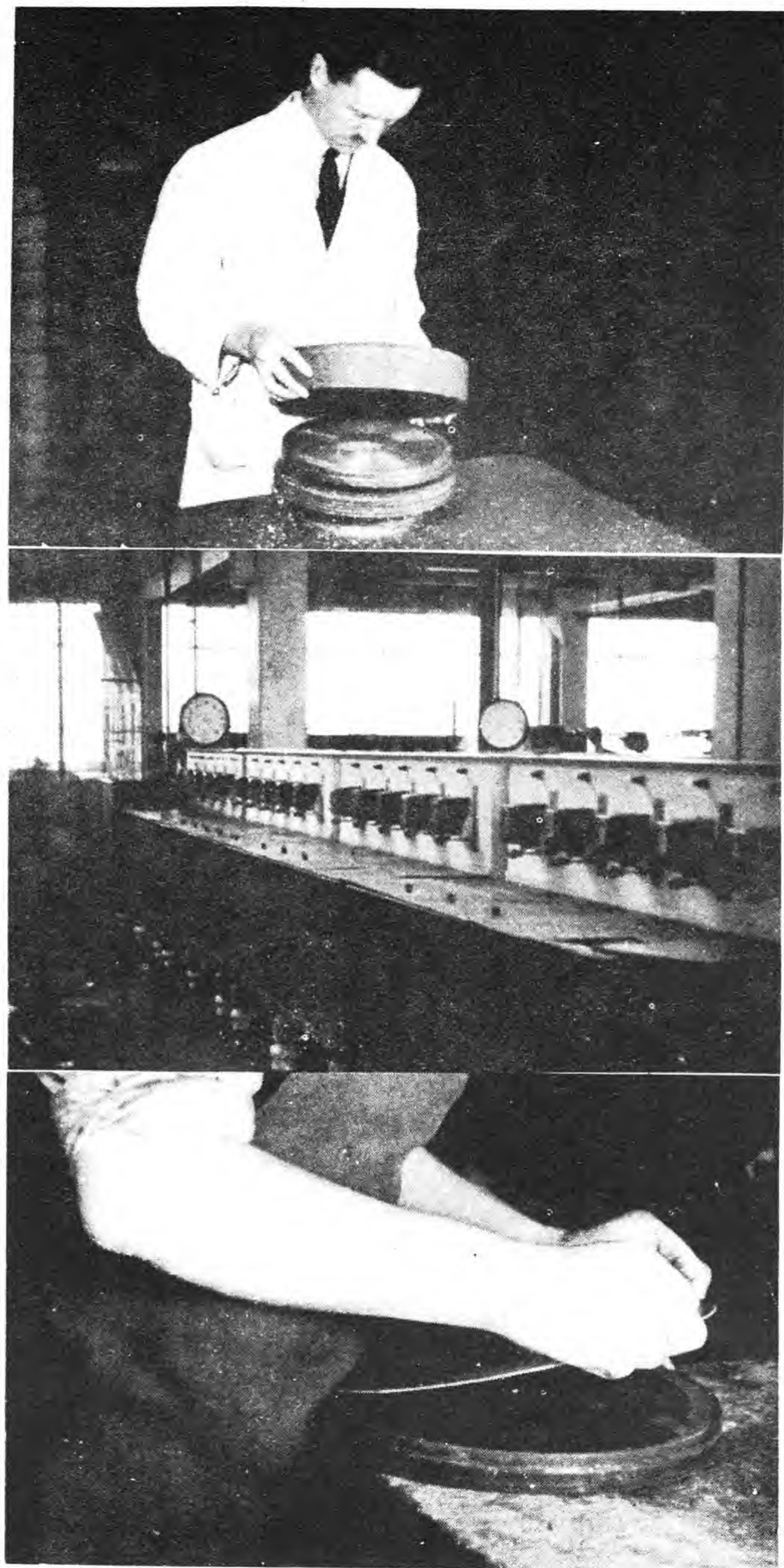


*It is then box'd for transport
to the Record Factory, at Hayes.*



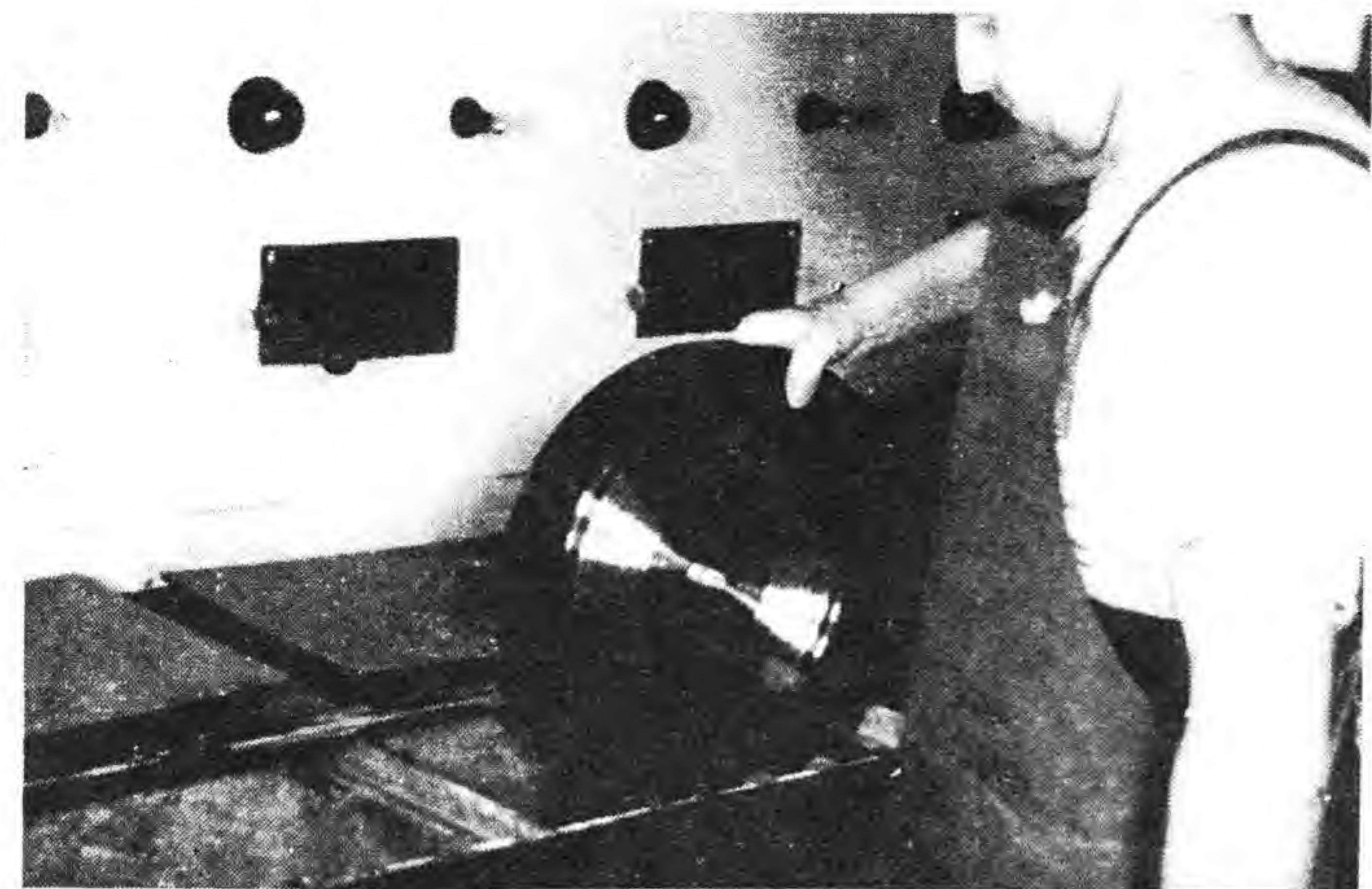
*At the factory the wax is
engraved with the famous "His
Master's Voice" eccentric groove.*

The prepared wax is mounted for electro plating.

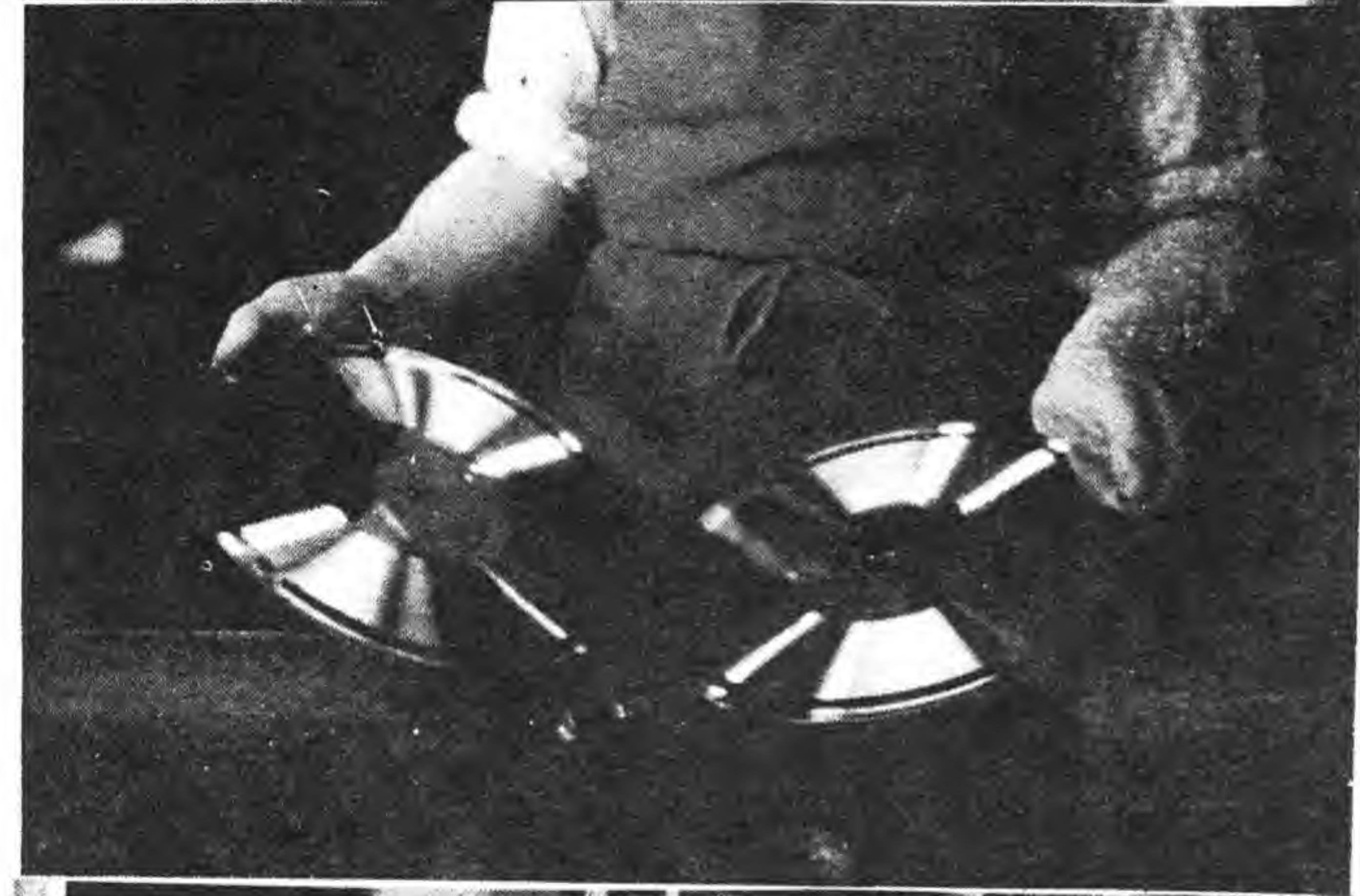


*. . . and is left revolving for
6 hours in the electro plating bath.*

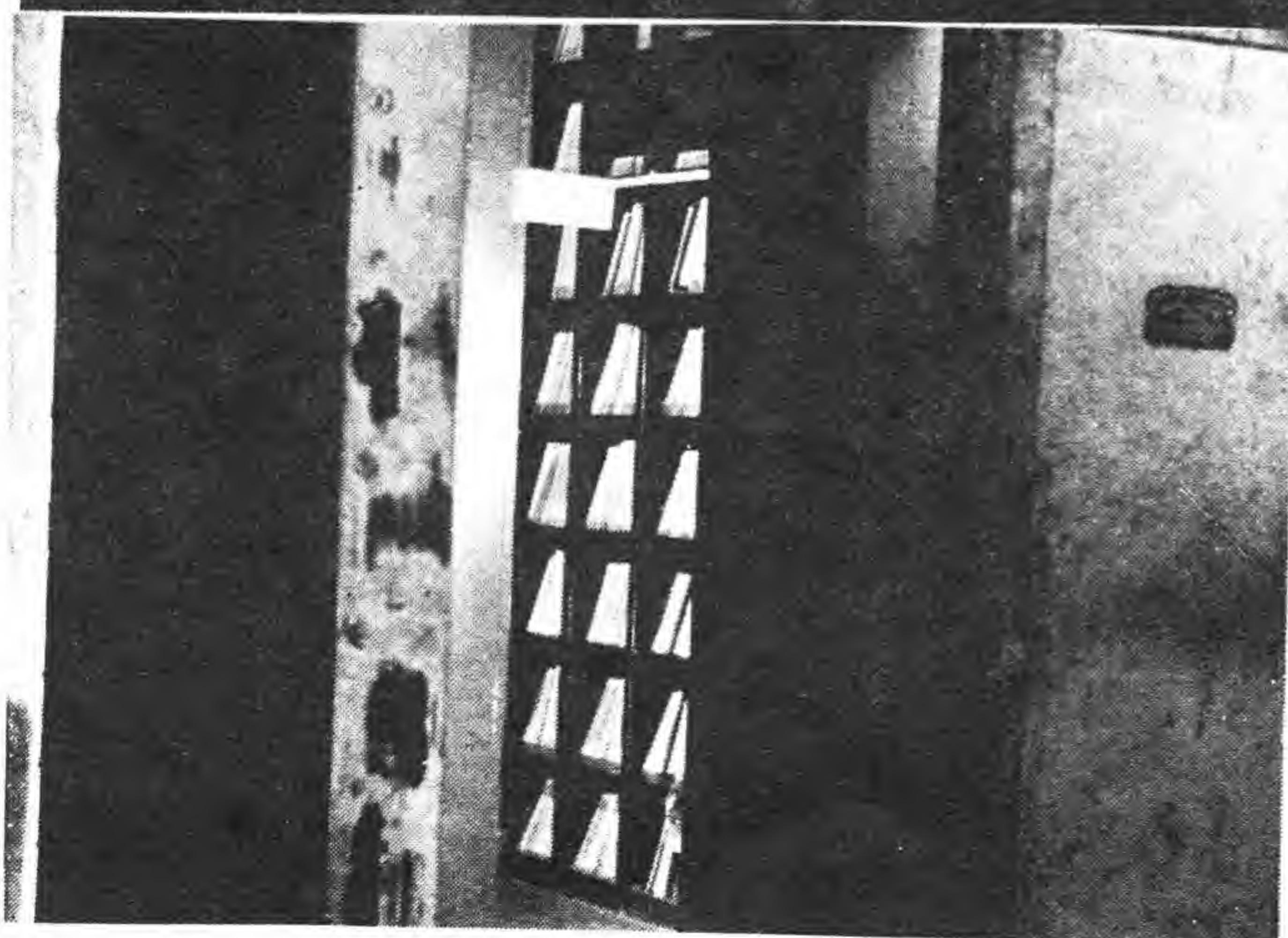
*The negative is carefully
stripped from the wax.*



The negative "Master" is again immersed and a positive "Mother" grown.



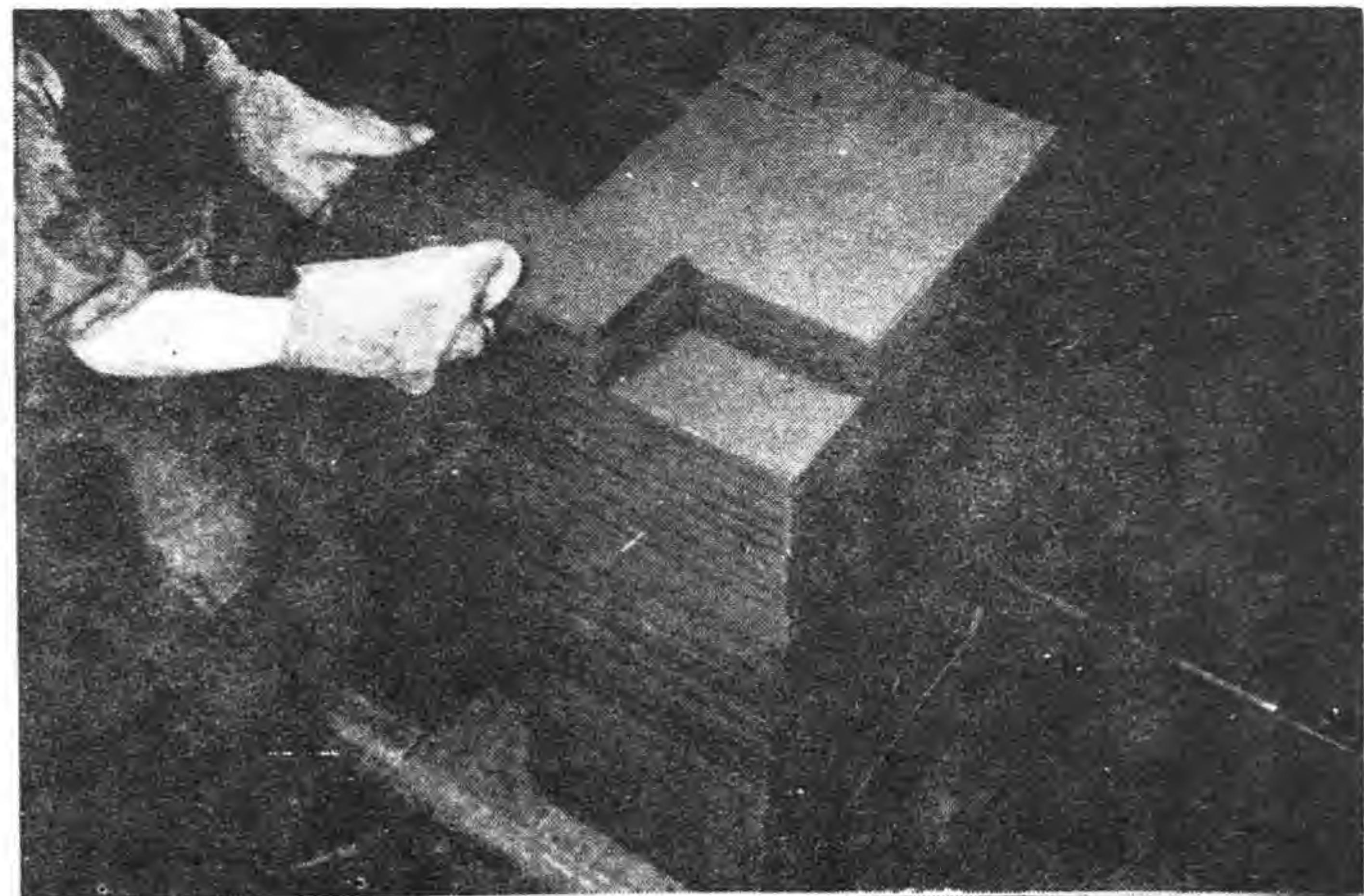
The positive "Mother" is seen here with a negative "Working Matrix."



A glimpse of one of the fire-proof matrix vaults.

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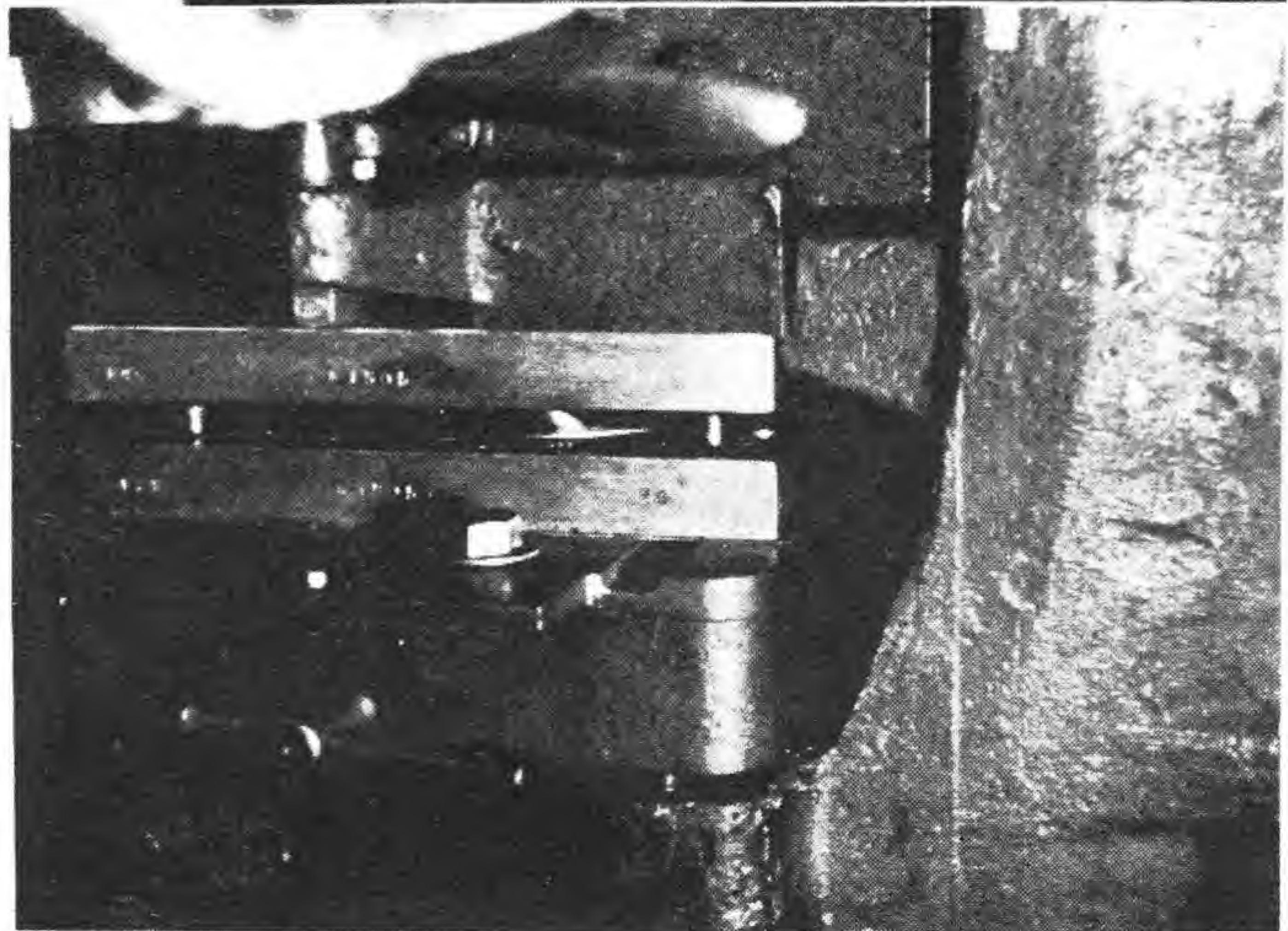
The record material is stacked in "biscuits" for transport to the Press Room.



A ball of plastic "biscuit" is placed on the centre of the press.



The two matrices come together under a pressure of nearly 100 tons.



Pressing the Records

A mixture of shellac, resin, copal and a number of other ingredients forms a black substance that becomes plastic when hot, and hard when at normal temperature.

It is mixed in machines which reject automatically any gritty particles, and the refined material is passed through heated rollers which grade it to uniform thickness and mark the sheets into uniform sizes suitable for 10-inch and 12-inch records. When the sheet becomes cold and hardens, these pieces of material are broken off. In the factory they are known as "biscuit."

The biscuit is taken on trolleys to the press room, where the pressman has already fixed two matrices ready in position to make a double-sided record. In the centre of each matrix he places the requisite label. From a heated slab by the press he takes one of the pieces of biscuit, rolls it into a ball and puts it on the centre of the lower matrix.

He then pulls a lever and the hinged plates bearing the matrices close with a relentless pressure totalling nearly 100 tons to the square inch.

As the pressure is applied steam is circulated behind the matrices and this is followed by water cooling. The press then opens revealing one of the familiar black shining discs. It is taken from the press and the surplus material broken from the edges.

Nothing now remains but the finishing process of buffing the edges, polishing the disc, and where necessary affixing Copyright Royalty Stamps. A final inspection by a trained staff, and another record is ready for the stores.

Records from each batch of pressings are tested at regular intervals for wear, by ingenious gramophones having several sound boxes in order to reduce the number of operations.

The record stores carry a stock of about four million records, which are sent to various parts of the building and finally to the despatch department by a system of endless band conveyors.

"His Master's Voice" Record Catalogue

The enormous repertoire of recorded music available on "His Master's Voice" records is constantly undergoing changes by additions or deletions. The annual catalogue of records is a remarkable and in many ways a unique book of reference. Not only does it index the many thousands of titles in such a way as to allow several alternative methods of tracing a record of which perhaps the exact title is not known, but it also gives a host of out-of-the-way information that is invaluable to the record collector. This includes a glossary of musical terms, a pronunciation guide and illustrated biographies of great artists of international fame.

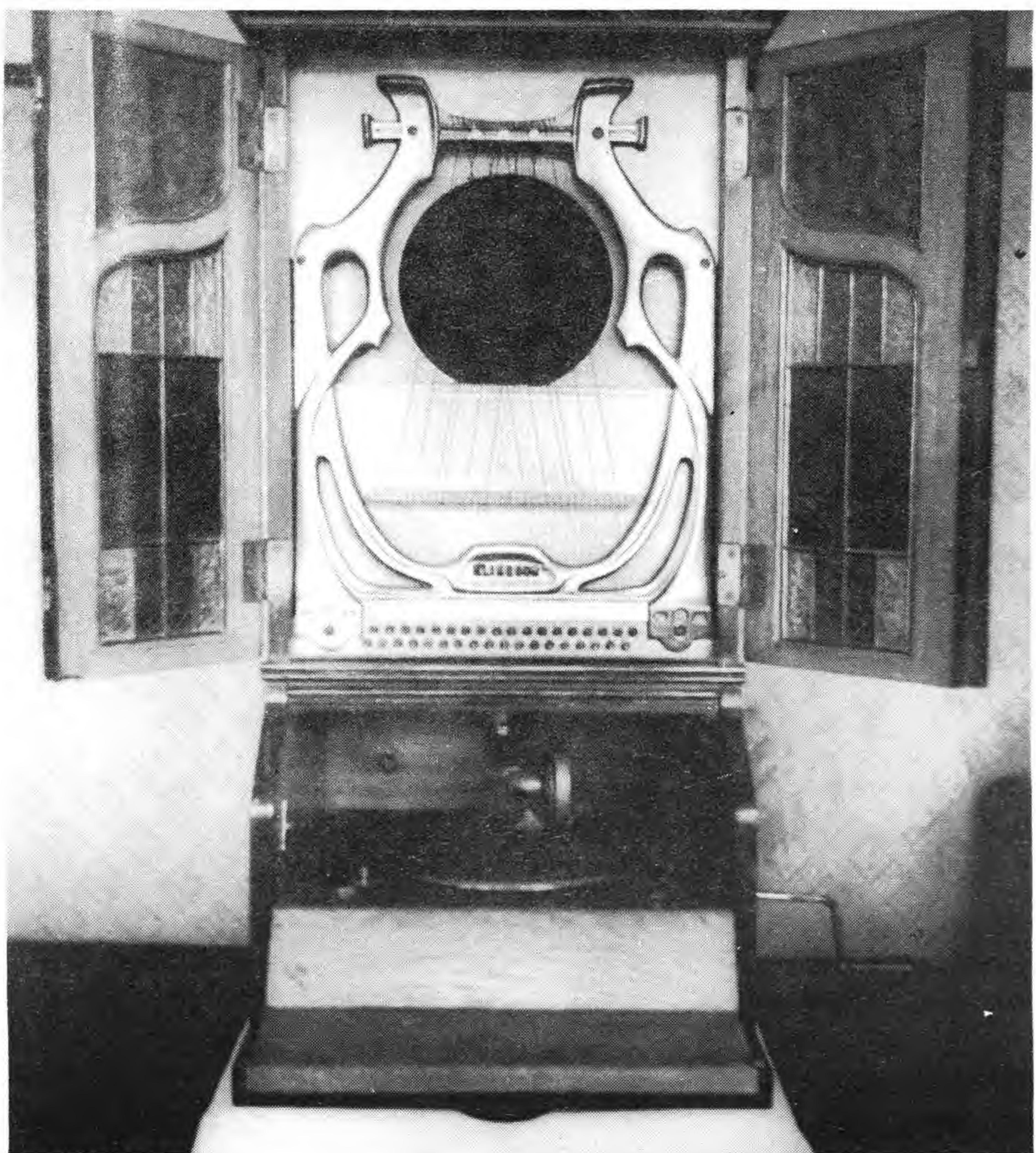
The Catalogue contains 480 pages and embraces the "His Master's Voice" General, Connoisseur and Historic Collections as well as Society and Limited Editions issued under the auspices of "His Master's Voice."

998

F O R S A L E

The Splendid Klingsor below.

Send offers to Mrs. A. W. Legg,
30. Chase Side Avenue, Enfield, Middx. EN2 6JU.



A rather precious young music critic once contemptuously dismissed discography as "musical bookkeeping" - a jibe that contains just enough truth to sting but which distorts and belittles the role of quantitative research upon which the in-depth study of any complex subject must be based. It may well be true that some discographers are obsessed by the minutiae of their work to the exclusion of any musical interest or curiosity. No matter: provided always that they do their job well, their achievements are solid and tangible and arguably more substantial and long-lasting than the ephemeral and subjective essays of some of the critics who affect to look down upon them. We need only to intone the names of the major pioneer discographers to remember the debt we owe them - Hilton Schleman, Charles Delaunay, Albert McCarthy and Brian Rust in the field of jazz and P.G. Hurst, Roberto Bauer, Harold Barnes and John Bennett in the world of vocal music.

The Oakwood Press has now published the eleventh volume in the "Voices of the Past" series in the form of John Bennett's H.M.V. Russian Catalogue - a work which has been eagerly awaited by the ever-growing number of collectors all over the world who have become increasingly fascinated by the richness and diversity (to say nothing of the rarity) of the Gramophone Company's pre-revolutionary Russian repertoire. As Bennett writes in his Preface: "It is undeniable that the Russian Catalogue represents the least known, but by no means the least important, of all the works in this series". Because of the rarity of the records, the difficulties of finding contemporary catalogues and the problems posed by the Cyrillic alphabet and indeed, the Russian language itself, the task shouldered by Bennett was a formidable one and the congratulations he deserves from us all are in no way lessened by the generous help he has received (and acknowledged) from such specialist experts as Syd Gray and many other collectors who placed their extensive files at his disposal.

When a work of this kind first appears, the ritual response is to scan its pages hungrily in search of error. Indeed, it is said of one well-known collector that his first action when buying a new LP is to fix his beady eye on the sleeve-note in the malicious hope of being able, triumphantly, to declaim that Massary was born on the 31st, not the 30th, of March 1882. Correction of errors is one thing but a perverse and pedantic carping is quite another. Nonetheless, there are some mistakes and inconsistencies in the book which this review should not overlook. The weakest section in the volume is Dr. Boris Semeonoff's introductory essay on "Reading Russian Record Labels". What the collecting world needs like a sick headache is yet another theory of how to transliterate Cyrillic. With the publication of Girard and Barnes' "Vertical-Cut Cylinders and Discs" in 1964, we were given a thoroughly practical and rational treatment of this question and one which collectors have very largely adopted. Now along comes Dr. S. with a different set of proposals - ones which, where they differ from Girard and Barnes, only serve to confuse and complicate an area which has already been admirably clarified and regularised. Absurdity is added to confusion when we find that Bennett's text ignores the advice in the introduction. Thus Semeonoff argues that the letters "kh" do not best convey the sound in English of the Cyrillic letter "x" and that the letter "h" would serve better. Bennett quite properly ignores this and uses the widely-accepted "kh". Semeonoff goes on to say that the English letter "f" best corresponds to the sound, at the end of a Russian proper name, of the Russian equivalent of "v". In fact, "f" has two different sounds in English, illustrated by the words "of" and "often". Semeonoff comes out in favour of "Sobinoff" and "Smirnoff" but Bennett pays no attention and sensibly uses the simpler and more logical "Sobinov" and "Smirnov" as did Girard and Barnes before him. Perhaps it would have been useful for Messrs. Bennett and Semeonoff to have had a little chat with one another before their respective contributions had been printed in the same book. The way things stand at present is a bit like having Mrs. Mary Whitehouse writing the Foreword to "Portnoy's Complaint".

Bennett has a little difficulty in distinguishing between the Polish and Russian spellings of the name of an identical singer. Thus "Viktoria Viktorovna Kavetskaya" is shown as a separate and different singer to "Wiktorya Kawecka", whereas they are one and the same person, the former being the Russian version of the Polish name.

999A

"Janina Korolewiczowa", unless you knew otherwise, would seem to be a different person to "Janina Korolewicz-Wajdowa" whereas both are the singer who is best known as "Korolewicz-Wajda". On the whole, it is the Polish singers who are the least well-documented in the index (birth and death dates for such well-known artists as Ignacy Dygas, Wiktor Grabczewski, Tadeusz [Enzo] Leliwa and Lopatynska - not, by the way, Lopatysiska - are easily available, as are those of such important international singers as Eugenio Giraldoni and Hjalmar Frey).

A useful appendix gives a list of "Muzpred" catalogue numbers correlated to the Gramophone Company original issue numbers. Readers should, however, have been informed that a significant number of these Muzpred issues (and Muztrest too) were pressed from alternate takes and that the matrix numbers of these post-revolution issues should therefore always be checked against those of the pre-1917 versions.

Bennett writes that Tartakov was persuaded to record his voice in 1897. He may have been so persuaded but I have never seen or heard of any evidence that he did in fact do so. Myths are easily started and hard to scotch - one thinks of the generations of collectors who were led to believe in the existence of a Buddy Bolden cylinder.

But these are minor flaws in a work which could hardly, by its very nature, be free of omission or error. Both Bennett and the Oakwood Press have greatly added to our knowledge of a vitally important and irresistibly intriguing chapter of recording history. It is emphatically a book to be bought, used and enjoyed.

Michael Wyler

6th February, 1977

("Vertical Cut Cylinders & Discs" by Girard & Barnes is available price £6 plus 35 pence postage, and the new Volume 11 of 'Voices of the Past' - The Russian Catalogue by John Bennett, is available price £6.60 plus 25 pence postage from The Talking Machine Review.)

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R E C O R D - R E V I E W .

"Great Actors of the Past"

Argo SW 510

Ellen Terry = 'Merchant of Venice' & 'Hamlet': Henry Irving = 'Richard III' & 'King Henry VIII': Sarah Bernhardt = 'Phedre': Beerbohm Tree = 'Trilby': Edwin Booth = 'Othello': Lewis Waller = 'Snarleyow': Alexander Moissi = 'Faust': Julia Neilson & Fred Terry = 'The Scarlet Pimpernel': Constant Coquelin (Aine) = Two extracts from 'Cyrano de Bergerac': Joseph Jefferson = 'Rip van Winkle': Sarah Bernhardt = 'l'Aiglon': Tomasso Salvini = 'Saul': Cyril Maude = 'Speech on behalf of the Actors Benevolent Fund'.

Argo records, directed we assume by Kevin Daly, has been exceedingly brave to issue in L.P. form this very specialist record. The excellent sleeve notes are written by Richard Bebb, whose compilation this is. The notes are shy about mentioning the origin of some extracts, which we presume to be from discs of another long-established company. We who are accustomed to listening to early discs and cylinders will be pleased with the way in which they have transferred, for speech recordings are mostly quiet. The least successful is of Edwin Booth of which the original must have been moulded. One of the Henry Irving's is a little marred too. The Jefferson is a surprise for it is not the more frequently-heard extract wherein Rip meets his daughter after his long sleep. The Sarah Bernhardts are from Edison cylinders, demonstrating her art to the full. The Moissi is an electrical recording and not that reissued a few years ago by DGG.

No speech record made prior to World War I is common. Several in this collection must be the sole surviving, or only copies made, being recorded by private individuals.

While recent techniques were used to re-record the cylinders, we wonder how they would sound by the very-latest methods we have heard. Of course this record will be of great value to those interested in theatrical history, but it should also find itself in the collections of those specialising in the history of the early days of the Talking Machine. In these specialised fields I recommend it highly. (But were it my own compilation I should have omitted Mr. Booth.)

Ernie Bayly



Weyert A. Moor
Flute



Isidore Moskowitz
Violin



Billy Murray
Tenor



Will Oakland
Tenor



Vess L. Ossman
Banjo



Kathleen Parlow
Violin



Gladys Rice
Soprano

A most versatile singer of semi-classical music, well known in the United States.